

A
DESCRIPTION
OF
THE ESCURIAL.



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A
DESCRIPTION
OF THE
ROYAL PALACE,
AND
MONASTERY OF ST. LAURENCE,
CALLED
THE ESCURIAL;
AND OF THE
CHAPEL ROYAL OF THE PANTHEON.

TRANSLATED

From the SPANISH of FREY FRANCISCO DE LOS SANTOS,
Chaplain to his Majesty PHILIP the Fourth.

ILLUSTRATED WITH COPPER-PLATES.

By GEORGE THOMPSON, of York, Esq.

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M DCC LX.

DESCRIPTION

OF THE

ROYAL PALACE

MONASTERY OF S. LAWRENCE

WALLS

THE ESCURIAL

AND OF THE

CHAPEL ROYAL OF THE PATRIARCH

OF S. LUCAS



OF THE MONASTERY OF S. LAWRENCE

BY GEORGE THOMSON, ESQ.

LONDON

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WALLS

E R R A T A.

Page 2. lin. 12. *read* exalt, *for* exult.

33. - 8. *r.* eulogiums, *for* elogiums.

11. *r.* form, *for* from.

38. - 15. *r.* fluted, *for* straited.

49. - 9. *r.* in the interval, *for* the intervals.

76. - 20. *r.* asservatur, *for* affinatur.

77. - 14. *r.* gradibus, *for* grandibus.

93. - 4 and 5. *r.* Caput Sancti Laurentii, *for* Casent Sancti Laurentis.

THE ROYAL ARTS AND CRAFTS
CHARLES WATSON & SONS



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VICE-ADMIRAL OF THE WHOLE COUNTY OF YORK,
AND THE MARITIME PARTS THEREOF,
F. R. S. AND KNIGHT OF THE NOBLE ORDER
OF THE GARTER;

THIS
DESCRIPTION OF THE ESCURIAL,

Out of Gratitude for the many Favors received, is Dedicated

By HIS LORDSHIP'S

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Humble Servant,

GEO. THOMPSON.

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T H E
TRANSLATOR'S PREFACE.

AT a time, when the polite arts are protected and encouraged; when the British nobility and gentry are proud of declaring themselves the patrons of science, and of animating their countrymen to rival the finest artists in Europe; when the writings of those travellers, who have minutely described the beautiful paintings and sculptures, which adorn the churches and palaces of Italy, are read with avidity: I was desirous, and at the same time requested, to add my mite to the public treasury of science, by making my countrymen acquainted with an edifice that deserves their attention, and to which the greatest part were strangers; few knowing any thing more of the Escorial than its name, though described in the most beautiful and accurate manner by the famous FRANCISCO DE LOS SANTOS.

x The TRANSLATOR's PREFACE.

INFLUENCED by these motives, I undertook to translate his celebrated performance, written in obedience to an order of his Catholic Majesty ; being persuaded, that an account of this superb structure would be agreeable to every reader, who has a taste for the fine arts. A structure, which has not, perhaps, its equal on the surface of the globe, either with regard to magnitude, beauty, or magnificence. It is decorated with the most elegant performances of art, and the most curious productions of nature: the beauties of architecture, painting, and sculpture, are there blended with a profusion of riches, astonishing to the beholder. The statues and basso relievos might be owned by Praxiteles himself, and the enchanting productions of the pencils of the greatest painters are displayed in amazing profusion. In short, whatever art could furnish, or munificent monarchs procure, are collected in the Escorial, and render the edifice what it is truly stiled by the author, a miracle of art.

SUCH is the Escorial ; and its splendid decorations are so elegantly displayed by the Spanish writer, that his descriptions convey an idea almost equal to the objects themselves ; a circumstance, which, at once, enhances the value of the original, and renders a translation almost impossible ;

The TRANSLATOR's PREFACE. xi

impossible ; nor could any other motive, than that of serving my countrymen, have induced me to engage in the laborious undertaking. I well know the difficulty of preserving the beauties of the original in a translation, especially when the author has minutely described objects with which he has been long acquainted, or the productions of arts, in which he was himself á master ; and, therefore, am far from thinking I have been able to do justice to the inimitable FRANCISCO DE LOS SANTOS ; notwithstanding I have been favored with the assistance of persons, whose taste and judgment do honor to their country.

I have, however, endeavoured to convey his ideas, in the best manner I was able, to the English reader, though not in that lofty and elegant pomp of diction, which characterizes the writings of the Spanish author. In one particular, indeed, the translation has an advantage over the original, I mean the plates : those in the Spanish being badly designed and worse engraved ; and, at the same time, fewer in number than will be found in this performance.

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Containing the principal Motives, which induced PHILIP II. to erect the magnificent Palace of the Escorial, &c.

A Description of the Escorial.

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is

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T H E

T H E

I N T R O D U C T I O N.

GRAND motives stimulate heroic and generous minds to grand undertakings; and majesty casts a shade on its splendor, when its actions are unequal to its impulse. A series of distinguished favors, an increase of happiness and glory, have always animated religious princes to give illustrious demonstrations of their gratitude; and indeed they only merit the title of religious whose prodigious effects are equal to the importance of the cause.

Thus in an astonishing work, which comprehends whatever antiquity has celebrated, the most prudent monarch Philip II. offered to God, a heaven on earth; to the illustrious Spanish martyr St. Laurence, a temple of divine magnificence; to his ancestors, a Christian mausoleum; to the Hieronymite recluses, an august habitation; and to the world, a structure which it can never sufficiently admire! Tho', if the greatness of the motives be considered, it was only by so stupendous a monument that his generous and royal heart could discharge itself with a proper dignity. His father, the invincible emperor Charles V. after having transferred to him, by a public act in Flanders, his hereditary dominions, and to his brother Ferdinand the empire of Germany, reti-

Retreat of
Charles V.

I N T R O D U C T I O N.

red to the monastery of St. Jerome the Just. This action of the Emperor is well known, together with the cause of so singular a retreat, which will for ever remain a shining monument of catholic devotion, and be applauded by the latest ages. He divested himself of majesty, pomp, and power, prerogative, homage, respect, and all the attendance and parade of obsequious courtiers, in order to gain a victory over himself; a victory which alone was wanting to crown those distinguished successes in war, that had rendered his life so glorious. Never had the shout of victory in any army been heard against him; and this monarch, so truly catholic, so exemplarily devout, and whose sublime qualities rendered him an honor to mankind, that the common enemy should not exult his ostentatious voice among his people, and be the conqueror of his soul, he declared war against him; and, to ensure success, relinquished all his possessions, every particular he enjoyed; it being dangerous to leave any thing on which the enemy might seize. He had in the camp long concerted the measures proper to be taken in this sacred war; and the result of his deliberation was, to retreat to a religious solitude, and join the society of Hieronymite monks, who, in imitation of their mortified leader Maximus Hieronymus, walked steadily in the heavenly path leading to the rewards laid up for such who fight manfully. The Imperial eagle of Austria, in his lofty flight amidst the brightest, but dangerous, dignities of the world, darted from his height, and lighted in the obscure deserts below, remote from human disquietudes, to contemplate the glory of the true sun. The lion of Spain, tho' at the same time the terror of the world, withdrew into the wilderness under the auspices of St. Jerome; resembling

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sembling in this another fierce lion, who, wounded with a thorn, sought a remedy in Belen, the first monastery of the order, and in that sacred retirement turned his roarings to hymns, and his ferocity into meekness. Thus the formidable lion of Spain, wounded by the pressures of empire, the earth producing, even among its most splendid enjoyments, only thorns and briars, and filled with veneration for a cardinal so transcendently pious, sought a remedy from his example and influence; and was certain of obtaining it from one, who, thoroughly alienated from an infectious world, was an illustrious instance of catholic retirement; hastening from Rome, when the universal voice proclaimed him worthy of the pontificate; exchanging a palace for a cell, the purple for the sackcloth.

THIS renunciation laid Philip under particular obligations to his father, both as a son and a king; as, without waiting for his succession to the crown, at the natural demise of his parent, Charles, by thus dying to the world, accelerated his exaltation, placed with his own hand the diadem on his brow, and conferred the possession on him long before the time when he would have been invested with it by justice, and the constitution of the state. He ascended the throne in the year 1556, and in the 29th year of his age; young indeed, but wise and prudent, brave and virtuous. His first care was the tranquility of the Christian world, at that time particularly necessary; and, like a true catholic prince, he zealously wished to establish universal concord; knowing that without it there can be no national happiness. In order to this he had recourse to every honorable method of bringing Henry king of

Battle of
St. Quintin.

France to an accommodation ; but finding, the following year, his good intentions abused, and that the war, originally unjust, was breaking out with redoubled fury, he took the field, and, with intrepid bravery, made his first essay in arms at the famous battle of St. Quintin, one of the greatest ever fought between the French and Spaniards. He laid siege to that city by way of diversion, to draw the enemy's troops from Flanders, where they committed terrible ravages. The French forces hastened to its relief; and as both armies were commanded by famous and experienced generals, and composed of brave and well-disciplined soldiers, the action was hot and obstinate; but at last victory declared for his catholic majesty. The French cavalry was first broke by the irresistible impetuosity of the Spanish troops, the disorder was communicated to the infantry, the rout became general, and the greatest part of the French were either killed or taken prisoners; particularly the nobility, and among them the constable Montmorency. They likewise lost all their artillery, standards, and colors, which, together with the prisoners, were placed at the feet of the victorious Philip. This important victory was gained, doubtless by divine appointment, on the 10th of August, being the festival of St. Laurence, the Spanish martyr, for whom the king entertained, from his infancy, a particular veneration; and, by a constant imitation of his firmness and zealous attachment to justice, secured to himself success and triumph. Persuaded that so glorious a beginning was a sure pledge of the protection of heaven, his generous breast conceived the design of erecting, to the honor of St. Laurence, a monument which should be a perpetual demonstration of his gratitude, in the sight of angels and men. He prosecuted his

enter-

INTRODUCTION.

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enterprize, and pushed the siege of St. Quintin so vigorously, that notwithstanding its strength, and numerous garrison and artillery, he took it by assault on the 26th of the same month of August. Here he found a large booty, and among his prisoners were the admiral of France, and many persons of distinction. This success, which he considered as an evident mark of his saint's favor, confirmed Philip in his magnificent schemes. He had seen himself twice victorious; once in a pitched battle, and a second time in the assault of so important a fortress, with some of the most illustrious persons of France his prisoners.

FROM this auspicious æra his actions increased in lustre, his arms every where triumphed, till at length he put a final period to those bloody wars, which, ever since the establishment of the catholic monarchy, had raged between France and Spain, with little or no intermission.

Two years after the above victory, the Christian world was blessed with a peace, whose equal had not been seen for many ages; the parties included in it being, the Pope, the Emperor, the electors of Germany, the kings of Spain, France, Denmark, Portugal; the queen of Scotland, the republic of Venice, and other states of Italy, the dukes of Lorrain and Savoy, with other Christian princes. Such was the first motive which induced his catholic majesty Philip II. to erect this wonderful structure.

PENE-

I N T R O D U C T I O N.

PENETRATED with a profound sense of such remarkable favors, he devoutly raised his eyes and attention to that supreme Sovereign, in whose almighty hands are the dominions and hearts of kings, their safety and victories; and perceiving that his were more owing to the divine goodness, than to the strength of his horses, and the courage of his horsemen; and that so general a peace, which had long been his ardent wish, flowed from the same source, through the intercession of St. Laurence, he determined to express, by a thanksgiving, the joy of his heart for so remarkable a confluence of felicity, and to commemorate it, not by Olympic, Isthmian, or Nemean games, in imitation of the Greeks, nor as the Romans solemnized their victories, particularly that over the Latins, when the patricians walked from the temple of Mars to that of Castor and Pollux, in great pomp, and with olive branches in their hands; or by carrying, as they did at other times, eagles, military engines, and trophies, in procession: but in conferring universal benefit, perpetuating the joyful occasion, by erecting the most ample, stately, and magnificent structure in the world; an astonishing temple, dedicated to his invincible patron, that the three branches of the laurels of Spain, the relics of his body, being employed in the praises of God to acknowledge such repeated favors, should be perpetuated by sacred festivals and celestial pomp; and the Austrian and Imperial eagles humble themselves before the Almighty, the Lord of those victories acquired by means of that laurel.

THE Bethulians expressed their gratitude to heaven for the success of their heroic Judith. The valiant Judas Maccabeus, his brethren and people,

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people, joined in thanksgiving: the same was done by king Jehoshaphat and his army, when they defeated the Ammonites in the valley of Engadi; and history informs us, that, in all the ages of the catholic church, religious princes and generals have, on obtaining a victory, been careful to perform the same duty. But Philip, reflecting on himself, and the person for whom he was employed, determined to surpass them all, thinking any thing less would be derogatory to his character and devotion.

THE greatest of emperors, Charles V. his father, died in the year 1558, at the monastery of St. Jerome the Just, leaving the world astonished at his retreat; a striking example to princes! The recluses, charmed at the sanctity of his life, rejoiced at his death, tho' not without regret for his departure, on account of the affability of his manners, and the pleasure of his conversation.

Death of
Charles V.

IN a codicil annexed to his will, he entirely left his funeral, the place of his tomb, and the care of the empress Isabella his mother, together with the perpetual anniversaries of masses for their souls, to the discretion of his son: a motive which greatly conduced to the present august state of this fabric; for the melancholy tidings no sooner reached the ears of Philip, than, weighing the various obligations he was under to his father, he formed in his mind a plan that should comprehend the several intentions he had in view. The temple he intended to erect in honor of St. Laurence, was to be accompanied with a monastery of the order of St. Jerome, that distinguished father of the church; an order
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of Spanish institution always countenanced by the kings of Spain, and for which he had, from his earliest years, entertained a particular devotion : it was also that in which his father chose to spend the evening of his days, investing him, at the time of this retreat, with dominions of a prodigious extent. This induced him to make an addition of a funeral chapel, worthy to contain the bodies of the late emperor and his mother, his own and those of his successors, together with their beloved consorts and children. What was of great weight in determining him to execute this part of the plan, was, that he saw in this society, continually employed in heavenly exercises, every circumstance his pious intentions could desire ; supplications, doxologies, ascriptions of honor and thanksgivings for benefits received ; incessant masses, offices for the deceased, prayers for the preservation of the king and the states ; a strict observance of the true law, teaching, illustrating, and vindicating it ; with a thousand other things performed there, appertaining solely to the worship and glory of the Most High, and consequently all agreeable to the king's inflamed devotion. On his return to Spain, animated by filial duty and religion, he began the grand design with indefatigable zeal ; and had the glorious satisfaction of seeing the whole completed in a structure of such superlative magnitude, that the fabric of the heavens alone can be compared to it ; for, with regard to the church, it is the only one in the whole earth worthy to be called an habitation for the majesty of the Most High ; and of which it may be said, with Jacob, This is none other than the house of God ; this is the gate of heaven.

THE

THE convent is the most superb in the whole world, and adorned with two beautiful colleges for literary exercises; and the palace itself is of a magnificence and grandeur truly royal: so that the whole is a perfect wonder. He dedicated it to St. Laurence, in acknowledgement of his many favors, and that all residing in it might be under the powerful protection of his intercession.

WHAT is related of the Trojans, that, in the midst of a sumptuous palace, they had an altar erected near an ancient olive-tree, under the shadow of which their deities were placed, is here seen in reality, without any of the prestiges or fallacies of blind paganism. This divine edifice was erected by the monarch justly surnamed the Wife, who, in the center of its vast fabric, placed the laurel of Spain, which had so often defended his heroic countrymen against the thunderbolts of their enemies, that the vice-deities the kings of the land, both dead and living, might rest under its shadow, and in a catholic hope seek glory and triumph, secure of obtaining both, thro' the assistance and supplications of the monks, whose incessant prayers appease the divine wrath, and calm that indignation which the sins of men have excited. Such were the motives, such the ends, for which the royal founder offered to God this stupendous church; to St. Laurence this illustrious Basilica; to his fathers, this glorious sepulchre; and to the disciples of St. Jerome, this splendid habitation, erected in a desert, but where the various beauties of the paradisaical landscape call on the contemplative to pour forth their praises to the Creator, in admiration of that condescending providence which makes use of things apparently of small importance, and overlooks no place for rendering the mind in love with the tranquillity of solitude.

A

DESCRIPTION

OF THE

ESCURIAL.

C H A P. I.

Of the Situation and Plan of the Royal Monastery of
ST. LAURENCE.

IN the most illustrious kingdom of Toledo, the center of the monarchy of Spain, which is composed of so many large and opulent provinces; nine leagues west of Madrid, the court of its monarchs, and the metropolis of two worlds; near a small village, called Escorial, nine leagues south of Segovia, as many east of Avila, and fifteen north of Toledo; on the declivity of a mountain which forms part of the chain of Segovia, by some called the Carpentanean or Carpentane, and by others the Pyrenean mountains, from their being arms or branches of the latter, separating the two Castiles, and in the forty-first degree of north latitude; is situated this wonder of the world, in a

Neighbour-
ing cities.

Mountains of
Segovia.

southern exposure, the most eligible amidst the cold of these mountains. The height of its situation preserves it from the dense fogs and noxious vapors exhaled by the sun, and the mountains defend it from the northern blasts, by which the inhabitants would be greatly annoyed; while it is refreshed by the breezes of the west and south, which find a passage between the mountains; tho' even these in winter are often very severe.

Springs.

IN the adjacent country are infinite number of springs of excellent water, some trickling from the lofty precipices with a gentle murmur, others precipitating their waters with loud noises on the rocks, which are composed of a beautiful white stone, veined with blue, abounding in these mountains, and of which the edifice is chiefly built.

Its environs offer to the sight a most enchanting variety of beautiful objects; and the parks, intermixed with pastures for cattle, and thickers for deer, cannot be too much admired. Among these is one called Herreria, bordering on the garden-wall, a league in circuit; and the whole country, for several leagues round, contains nothing more agreeable; whilst its extraordinary fertility in salubrious herbs and medicinal plants affords the greatest relief to the inhabitants of this solitude. It owes its name to the Herrerias or iron works, which were formerly here; and from thence, and a church dedicated with a beautiful baptismal font, it was called de la Herreria de Nuestra Señora de Fuente-Lamparas. The iron mines are still visible in the mountains, and the village near them still retains the name of Escorial (i. e. dross or slag), and which is often given to the monastery itself, on account of the dross and cinders still remaining. But since the settlement of
the

the Spanish laurel here, wonders have arose from the dross, and the iron has been transmuted into gold.

HALF a league to the eastward of the convent, is another enchanting valley, called la Frefneda; its natural beauties being heightened by gardens, fountains, lakes, and other embellishments of art; and of which we shall speak more particularly in the sequel. More to the northward are two others, the Capillo, and the Monasterio, having a feat in each, and a communication thro' a walk of stately elms: they are a league in length, and regularly planted with a great variety of trees, as oak, ash, pine, &c. and form a most delightful prospect. The mountains are also covered with yew and cypress trees, whose deep verdure defies the chilling blasts of winter. Tempted by the plenty of herbage, deer, chamois, and wild boars, visit these parks in troops, together with an infinite number of rabbits, all kind of wild fowl and singing birds: the former are admired for their largeness and delicacy, and the latter for the extraordinary sweetness of their notes. Even the royal eagle visits these parks; and if there be any thing ominous in these birds, this, of all others, is the place where they should reside, to denote that here the Austrian eagles were to fix their residence.

BESIDES the beauties of the situation, it also enjoys the inestimable advantage of health; so that fevers and other epidemical diseases of Spain are known here only by report: even that general pestilence which lately swept away such numbers, spared those parts; so that experience has shewn it to be one of the most healthy spots in Europe. The moderate degree of cold not a little contributes to its salubrity; for the natural heat being confined within the body by the circumam-

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Healthful situation.

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Healthful situation.

bient

bient air, corrects and destroys the morbid humors, and invigorates the animal system: whilst in winter the weather is so mild, as not to require the expedients necessary in other climates. Thus the intense cold, the ice and snow of the Segovia mountains, serve only to shew the judgment of those who so happily determined the situation of this august fabric, which enjoys the presence of the sun from its rising to its setting during its whole annual course, as a preservative against the severity of the cold, but without any excessive heat. So that, considered in every respect, nothing can be better adapted to a devout pursuit of heaven: it is remote from the impediments of the world; and it abounds in the riches of nature, which raise the mind to a devout contemplation of the first universal cause.

Materials easily procured.

THE place is particularly adapted to the building such an edifice, as it contains most of the materials which compose its stupendous bulk. The mountains abound in stone, and many parts of the country are covered with forests of pine-trees, rivalling the loftiness and solidity of the celebrated cedars of Lebanon.

See Strab. Lib. xiv.

THE ancients boast loudly of the exuberance and advantages of the island of Cyprus; and, as a proof of it, Strabo tells us, that, without the assistance of any other country, it can build and fit out, with its own produce, a large ship of force, from the keel to the mast. But far greater encomiums belong to this happy spot, which has furnished all the materials for the construction of this sacred ship; in which, as in the ark of Noah, are saved the souls of men, who have sought refuge within it from the deluge of sin, with which the wretched world is overwhelmed.

HERE,

HERE, in a large plain, stands Philip's unparalleled wonder, in the form of a vast quadrangle, facing the south, but with a small inclination towards the east, that the rays of the sun may more early visit the southern front, in which are the chief habitations of the religious, together with the royal apartments. The length of the front from east to west is 580 feet; and at each extremity two superb ranges of buildings are extended directly north, and are again joined by another front equal to the first of 580 feet. So that this astonishing quadrangle consists of four fronts; but its length from east to west exceeds its breadth from north to south by 155 feet; and the whole circuit is 2010 feet, each foot being one-third of a Castile yard. There are also other parts which fill up this extensive area, placed at equal distances, and all of a symmetry, convenience and grandeur, admired by every lover of architecture.

Exposure of
the structure.

Length of
the front.

THE principal designer of this transcendent fabric, so worthy of its founder, was John Baptist de Toledo, in whom all the qualifications and sciences, which Vitruvius requires to form a compleat architect, concentrated. It must indeed be owned to have received several beautiful improvements from Antonio de Villacastro, an Hieronymite religious, first of Toledo, and afterwards of this convent, who signalised his incomparable genius as general surveyor of this structure. Juan de Herrera, a disciple of the former, also conducted a principal part of this august building. This ingenious person drew several pieces, still preserved here, representing the structure in its several views and dispositions, apartments, offices, and courts, with scales for measuring every particular part; and which, besides the delicacy of the performance, exhibit the proportions, members, and dimensions, of the several pieces.

Principal ar-
chitect.

I SHALL

Materials of
this structure.

I SHALL here confine the present description of this incomparable quadrangle to its external part, which is composed of white stone, decorated with blue and brown veins, and whose fine polish and masterly disposition render it the most beautiful and august object of the kind in the known world. I shall afterwards describe its riches and ornaments; tho' perhaps it is impossible for the pen of man to convey an adequate idea of them, especially since that dreadful conflagration which happened on the 7th of June 1671. It first began from so small a cause as a chimney's taking fire; but the wind unfortunately carrying the sparks to some parts consisting chiefly of wood, the conflagration commenced, and continued fifteen days without intermission; during which many superb edifices, sacred and civil, together with four grand towers, fell under the rapid voracity of that destructive element. If the church, the royal apartments, the principal library, together with many paintings and pieces of furniture, were saved, it was owing to the intrepid activity of the inhabitants, who all, as it were, emulously contended with the devouring flames. The whole was rebuilt with superior magnificence by the devotion and munificence of Charles II. and we behold with pleasure and gratitude that infinite number of ornaments, and profusion of riches, which at once concur to form its unrivalled splendor, and place it above description.

C H A P.

CHAP. II.

Of the external Parts of this Structure; and its four principal Fronts.

THE prospect of this miracle of genius, skill, and architecture, discourages any attempt to describe it, as surpassing comprehension; the majestic grandeur of its appearance so confounds the mind, that it is lost in astonishment, and can only admire what it intends to delineate. Here silence, the rhetoric of admiration, is the best painting, agreeable to the example of Sallust, who, passing over into Africa, in order to exhibit a more striking picture of the celebrated Carthage, was so amazed at the sight of its august and extensive ruins, that he chose rather to pass it over in silence, than injure it by a pen, which he considered as unequal to its dignity. Who would not be at a loss for terms proper for describing this miracle of art? Who could find words proper to convey an adequate idea of its superb appearance? The symmetry, order, and beauty, which reign through the whole composition of this vast structure, elevates and fills the soul of the curious spectator with rapture. The regularity, loftiness, and workmanship of this unparalleled quadrangle; its splendid façades, and corresponding piazzas; its elevated towers, pinacles, cupolas, columns, pyramids, windows, doors, mouldings, globes, and crosses, are all objects of such inimitable grandeur, as imposes silence on the observer: but, being commanded to speak, I must submit, though never was obedience more implicit; for, seconded only by my weak talents, it attempts the most arduous task. The perspective view on the plate annexed, was taken from the declivity of a Malagon mount, situated to the west of the palace, and from whence there is full prospect of the whole. But, before we enter this superb structure, let us take a tour round it, and survey its fine façades.

The rhetoric
of silence.

THE principal façade, or front of the building, and in which is the most stately entrance, leading towards the church, fronts the west, and is delineated on the plate annexed. It is seven hundred and forty feet in length, and six hundred in height, to the cornice, decorated at each angle with two towers, above two hundred feet high, innumerable windows, balconies, and battlements covered with slate, and terminating in gilt globes or crosses, all of remarkable beauty. The two other angles of this structure are decorated with the like number of towers, and of the same dimensions and workmanship. In this west front are three gates; of which that in the center is the principal, and of a grandeur that admits of no comparison. I shall however endeavour to give the reader some faint idea of it.

Grand portal. Its first member is a pedestal of a very fine speckled marble, projecting in a direct line from the wall, an hundred and twenty-eight feet in length, and three feet high. This pedestal supports a row of doric pillars of the same beautiful marble, four on each side; two of which join to each other, and placed in such a manner, as to form equal intervals; but, instead of entire, they are only semi-columns of great solidity, and artfully disposed, in order to support the prodigious weight of the architrave, frieze, cornice, with that difference of the triglyphs, entablature and modillions, peculiar to this order; and their altitude, above the plinth, on the pedestal, is fifty-six feet. The lower part of the intercolumnation is filled with spacious niches; over each of which are two windows four feet square, one above the other, reaching to the architrave. Over this row of doric pillars is another of the Ionic order, equally bold and elegant, of the same dimensions with the former, and appear like them, to be half within the wall, the other half projecting; but, in the last row, the four middle pillars only join to the façade,

façade, tympan, battlements and globes, which answer to the pillars, with all the precision of the exquisite art; and, on the two extreme pillars of the doric order, on both sides, are placed pyramids on pedestals of a similar construction. In the interval of the first Doric order, is the grand entrance, twelve feet wide, and twenty-four feet high. The side posts, lintel, and other parts of the portal, are entire pieces, hewn out of the same rock, and of such magnitude and weight, that they were brought singly from the quarry, in a very strong carriage, constructed on purpose, and drawn by no less than forty yoke of oxen. Above the portal, is a window of the same dimensions; on each side of which are several gridirons carved in the stone, alluding to the martyrdom of St. Laurence. Immediately over this window, in an area, precisely answering to the upper row, the royal arms are finely carved in the same stone in basso relievo: and indicating to whom the prince owes all his honors and triumphs, and to point out the patron of this amazing structure, there is placed, in a spacious nich, in the center of the frontispiece, a beautiful statue in white marble, of the Spanish martyr St. Laurence, fifteen feet high, dressed in the habit of a deacon, with a book in his left hand, and a large gridiron of bronze in his right. This statue, which greatly augments the majesty of the whole structure, is the work of Juan Baptista Monegro, an eminent statuary, born at Toledo. The whole portal joins to the main wall of the structure, which extends from one tower to the other, and, in the center, rises thirty feet above the cornice, which extends all round, and supports the whole quadrangle. Its height, to the globes in the front, is an hundred and forty feet, and exhibits the most masterly assemblage of beauties.

Grand
entrance.

King's arms.

Statue of St.
Laurence.

The side
gates.

BESIDES this superb entrance, the vast extent of the front affords space sufficient for two others, one on each side, between that in the center and the towers, each an hundred feet high, and in an elegant taste. That on the right leads to the Hospedaria, or place for the reception of strangers, and the infirmary; and the other to the college and seminary: on each side is a square pilaster, reaching to the cornice, where they both terminate in battlements, each crowned with a large globe; but the true form within two façades, extending along the whole building, the area between them being filled with a large window, its tympan, pinnacles, and other ornaments. The gates are ten feet broad, and twenty high, and over them are two arched windows in the Gothic taste; and, being placed one over the other, occupy the space of eighty feet, the height of the frontispieces, which are also embellished with niches and festoons. The three gates in this front of the structure, together with the towers at the angles, add a majesty to the whole, which does honor to the architect. Its beauty is also considerably augmented from its pedestal and cornice, with its curious modillions, and elegant fillet, which surrounds the whole, at the height of thirty feet, dividing the windows into three rows below, and two above, being of the most exact symmetry, and curiously wrought. The number of windows in this front, is two hundred and forty-seven; which, with the gates, niches, battlements, pinnacles, and towers, give it a splendid appearance, and are all accurately expressed in the plate.

The east side.

THE opposite side, which faces the east, is of the same length, one hundred and forty feet, and also extremely grand, and in every part worthy a royal founder. In the center are some projections, containing the royal apartments, with lodgings for the household; and also the great chapel of the church. These several buildings, by their
number

number and magnitude, make such large additions to this front, that, including the projections, its length is above eleven hundred feet; and what causes it to appear still larger, are the multitude of apertures and windows; for, besides five small doors, one for the middle projection, which is the king's residence, two at the angular towers, one under the sacristy, and one answering to it in the other part, it has three hundred and sixty-six windows. But the frontispiece, at the back of the great chapel, which is seen above the royal apartments, though lofty, has no very pleasing effect, being quite simple, and entirely destitute of ornaments.

THE south front makes an elegant appearance, though it has neither pilasters, nor fillet, except that, which, at the height of thirty feet, surrounds the whole quadrangle, and is indeed the crown of this august structure; for here this building was originally begun, and here the first stone of the foundation was laid, on the twenty-third of April, being St. George's day, in the year 1563, having on the upper part of it this inscription, DEUS O. M. OPERI ASPICIAT; on one side, PHILIPPUS II. HISP. REX A FUNDAMENTIS EREXIT, M.D.LXIII. and on the other side, JOAN BAPTISTA ARCHITECTUS IX. CALEND. MAI. This stone may at present be seen under the prior's seat in the refectory. The length of this front, from tower to tower, is five hundred and seventy feet; and, to augment its beauty, the windows are disposed in five contiguous rows, without any large intermediate space. The first, which are of the Gothic kind, and extend in a row parallel to the foundation, from the tower facing the south and west, to that which faces the north and east, are adorned with an hundred and twenty-one bars, nine feet high, and five and a half broad. The other windows have iron bars, half their height; and, with the others

The fourth front.

in

in this façade, which are no less than three hundred and six, make a very splendid appearance. Here are also three small doors leading into the vaults and cellars. The roads from Madrid and Toledo have a prospect of the east and south fronts; and, when once seen, the eye is so delighted, that it can hardly be withdrawn from contemplating such magnificent objects.

The north
front.

THE north front, as corresponding with that of the south, is also five hundred and seventy feet in length, from tower to tower. It has three principal gates, which add greatly to the beauty of its appearance; two lead into the palace, and the third into the college. They are all ten feet broad, twenty high; and the workmanship, in every part, of an exquisite taste, and finely executed. The windows in this front are disposed in regular ranges; but, on account of its northern exposure, has only an hundred and twenty. However, the stateliness of the pilasters, extending from the pedestals to the upper cornice, and other architectonic embellishments, render this front a masterly pattern of art and judgment.

SUCH is the external appearance of this stupendous quadrangle, which, in the beautiful symmetry of its vast façades, the decorations of its superb gates, its lofty towers, numerous windows, disposed in rows; and of which, those seen on the outside only, amount to seven hundred and ten, exhibits the most beautiful objects of art and grandeur; a variety always surveyed with rapture. The area in which this quadrangle stands, is two hundred feet wide at the principal entrance towards the west, and has a marble balustrade at the same distance, extending towards the north, with partitions, and gates secured with chains. The pavement is of the same species of stone, and divided into compartments,

compartments, which strike the eye more agreeably, as they exactly answer to the pilasters of the front, and to the doors and windows. Without the balustrade is a spacious walk, free for all passengers, and which, towards the west, extends to a wall supporting the natural terrafs formed there by the eminence; and towards the north, to the apartments of some officers of the palace, which face it. On the south and east side of the area, is a terrafs, extending two hundred feet from the quadrangle; it is bordered by a balustrade, and commands a most delightful view of the garden.

THIS grand terrafs terminates in a wall of rustic arch-work, called *Grand terrafs.* OBRA ROMANA; and, after extending itself along the two façades abovementioned, with some projections towards the east, it joins the angle of the north tower. This wall has a very fine effect; and the terrafs is bordered with delightful gardens, fountains, and other decorations, which we shall describe in the sequel. At present the principal part demands our attention; and it is proper, first, to treat of the particulars in the internal area of the quadrangle, as they are exhibited in the plate; which the reader, for forming a more adequate idea of these parts, is to place constantly before him; as, by that means, he will see the part in question; and it will, in some measure, be the same as if a guide accompanied him, and pointed out the several pieces of the original.

DESCRIPTION OF

CHAP. III.

Division of the Quadrangle into its principal Parts; together with
a Description of the Portico.

THE whole structure is divided into three principal parts, which fill the inside of the quadrangle; and are of such prodigious dimensions and magnificence, that any one of them would do honor to the most opulent and flourishing kingdom. The buildings on each side, going from east to west, form the grand entrance of the portico and church. On the south-side are five beautiful cloisters, one much larger than the rest, but all belonging to the convent: and, on the north-side, are five others, all of similar dimensions, and of extraordinary beauty, belonging to the college and palace: all these communicate with each other, and, with the greatest uniformity, correspond in every part, both with regard to figure and disposition.

THE roofs reciprocally unite, and, by their frequent traverses, form a kind of beautiful labyrinth. Some are covered with lead, others with slate, and, at certain distances, strengthened with iron plates: and, at the rebuilding of the palace, after the dreadful conflagration, greater precaution was taken in this respect, by turning arches in the inside. The junction of all these roofs represents a gridiron; so attentive was the pious sovereign, that every part should declare his motive for erecting this edifice, composed of so many astonishing pieces. Let us make a tour through them all, and describe their symmetry, workmanship, and various beauties; beginning with that in the center, the portico, and church.

AFTER

AFTER passing through the principal gate, you enter the portico Portico. or vestibule, extending from the college to the convent, thirty feet in breadth, and eighty-four in length; it is finely decorated with pilasters, arches and windows, in the form of a cross, and is allowed to be a judicious piece of architecture. Over it is the library, having two doors, one for the convent, and the other for the halls of the college, with two windows over them, and in the front three stately arches, leading into a court of inexpressible grandeur. Here the eye is struck with surprize, at the august frontispiece of the church, the basilic of St. Laurence, on each side of which is a lofty tower, and in the center a magnificent cupola. The pillars, intercolumniations, arcades, royal statues, cornices, pilasters and windows, by their disposition, number and workmanship, astonish the curious spectator. Every one, Effect of architecture. at his first entering this court, feels the same sensations, as at hearing suddenly a fine concert; architecture having the same effect on the eye, as music on the ear; the mind is absorbed in an extasy. The propriety and artful arrangement of these objects are expressive of the spiritual intention of this edifice, and render it analogous to Aug. lib. ii. de ord. c. 11. the human soul.

THE length of this court, from the arches which form its entrance, to the flight of steps before the church, is one hundred and ninety feet; and from the first step to the arches that support the frontispiece, forty; the whole being two hundred and thirty feet, to a breadth of one hundred and thirty-six, which, according to Vitruvius, Vitruv. lib. vi. cap. 4. is the most beautiful proportion for porticos. The side walls are of free-stone, decorated with elegant pilasters in grand relievo, and five rows of windows, forming a very splendid appearance. At the height of fifteen feet is a fillet or middle cornice; and the central part is

E terminated

terminated by modillions supporting the projecture of the crown. A view of this conveys some idea of the famous porticos of ancient Rome; as that of Augustus on the Palatine Mount; that of Gordian in the Campus Martius; that of Agrippa in his Pantheon, and many others so highly celebrated by antiquity.

Grand portal
of the church.

THE front of this church is one of the most complete pieces of the whole structure: never did the doric order more happily unite strength with beauty. It has five majestic arches, fourteen feet in the clear, and of double the height. These form the entrance into the vestibule before the church, and are all remarkably beautiful, especially that in the center, which is supported by six large pillars; the pedestals, chapiters, architraves, frizes, cornices, and crowns, with the variety of triglyphs, metopas, and modillions, are beheld by a curious observer with the greatest pleasure, as they exhibit all the graces of the doric order, executed in the most masterly manner. The plane, on which the pedestals stand, is thirty feet in breadth, and is ascended by seven steps, making ten feet more, which are the forty feet added to the length of the portico. And surely, it was a very judicious precept of architecture, to place flights of steps at the entrance of churches, as they add dignity to these sacred structures. The position of these columns cannot be sufficiently admired; two on each side are so placed, that their distance, at the lower part of the shaft, is only equal to their diameters; and the distance between the other two, something above two diameters and a half. The height of them, together with their bases and chapiters, which support the architrave, frize, and other pieces, is forty-five feet, and the whole height of this amazing colonnade, from the bottom of the pedestal to the edge of the cornice, fifty-five feet.

Precepts of
architecture.
Vitruv. lib. iii.
cap. 2.

OVER

OVER these five arches are five windows, seven feet in width, and fourteen in height; and over these another range of windows in the most grand taste. On the six columns of the lower part are an equal number of pedestals, above thirteen feet high, embellished with a plinth and cornice, and on each a large statue of the finest stone that could be collected from the neighbouring quarries. They represent six kings of the tribe of Judah, and house of David, all rendered illustrious by their piety. The height of these statues is something more than seventeen feet, the drapery splendid, denoting royalty, and, which have a very pleasing effect, the heads, hands, and feet are of white marble. The middle parts are filled by David, and Solomon his son, as being the monarchs who made the greatest figure: next to David is king Hezekiah, and next to Solomon Josiah, and at the extremities Manasseh and Jehosaphat. On the heads of these statues are bronze crowns, enamelled with gold, and still retain their original lustre. Each of these crowns weighs an arroba, or a quarter of a hundred (a small weight when compared to that commonly annexed to crowns,) and when viewed from below, appears of a just proportion. In one of their hands are scepters of the same metal with their crowns, equally bright as when first made, and the weight of the six, twelve arrobas. Their particular emblems indicate that these were the monarchs, who all, though not equally, contributed to the building or improving that famous temple. Each of these kings has an inscription, shewing his name, and the actions he performed towards augmenting the splendor and glory of the temple. These inscriptions are engraven on a tablet of white marble, and inserted in the dies of the pedestals on which the statues are placed.

Statues of the
portico.

DESCRIPTION OF

BENEATH the mantle of David is seen the hilt of a large sword, weighing almost five arrobas, to denote his being a great warrior. The harp, which is also of bronze, enamelled with gold, weighs fifteen arrobas. His inscription is as follows:

DAVID
OPERIS
EXEMPLAR
A. DOMINO
RECE-
PIT.

SOLOMON, as an emblem of his wisdom, has a book in his left hand: his countenance is mild, youthful, and remarkably pleasing, and his gesture indicates peace. He being also the prince by whom the temple was built, and dedicated to the Almighty, with the most amazing magnificence and solemnity, his inscription is this:

SALOMON
TEMPLUM
DÑO.
ÆDIFICA-
TUM DEDI-
CAVIT.

HEZEKIAH has in his hand a golden boat (a vessel for carrying incense for the censers), and near him stands a goat, alluding to his having restored the altar and sacrifices, which had been neglected by the idolatrous kings of Israel; and having, in order to cleanse the temple

temple from the pollutions of idolatry, assembled the people to celebrate the passover, his inscription runs thus :

EZECHIAS
MUNDATA
DOMO
PHASE
CELEBRA-
VIT.

JOSIAH, as having caused his people to observe the substance of the law, as contained in the book of Deuteronomy, holds in his left hand a sceptre, and in his right a roll ; devout princes, making more frequent use of the latter than of the former ; his inscription is this :

IOSIAS
VOLUMEN
LEGIS
DOMINI
INVE-
NIT.

JEHOSAPHAT, who caused the high-places of the idols, which the blind people worshipped, to be destroyed, and their groves to be cut down, holds in his left hand an axe of enamelled bronze ; and as he also revived the sacrifices, taught the law, and settled the Levites and priests in possession of the temple, he has near him several loaves, and a goat. His inscription is as follows :

IOSOPHAT

DESCRIPTION OF

IOSOPHAT

LUCIS

ABLATIS

LEGEM

PROPAGA-

VIT.

MANASSEH, who is placed the last on the left hand, has a large chain, and the wretched clothes of a captive at his feet. He holds in his hand a pair of gilt compasses, and a square, to denote, that on his being released from captivity, through the merciful interposition of Providence, and repenting of the errors which had plunged him into these calamities, he zealously applied himself to repair the walls of the holy city, clear the temple of those vain images, which he himself had impiously placed there, and restored the altar, that sacrifices might be offered on it. His inscription runs thus :

MANASSES

CONTRI-

TUS

ALTARE

D. INSTAU-

RAVIT.

ALL these statues have an appearance truly royal, and strike the spectators with a pleasing reverence. They were made by the same hand as that of St. Laurence at the principal gate, and were formed out of the same stone. They surpass every thing performed by modern artists, and may be compared with the most celebrated works of antiquity.

THE

THE letters of the inscriptions are of bronze, painted black, and very large, that they may be easily read at a proper distance. These inscriptions were not added till the year 1660, though certainly very necessary, as before it was not easily known what kings the statues represented, what the emblems meant, or with what intention they were placed here. Aries Montano is said to have composed inscriptions, which were intended to have been placed where those at present stand, but were mislaid. Others were immediately wrote, but so long that there was not room to insert them on the die of the pedestal, unless engraved in too small a character to be read at such a distance, and were therefore laid aside. To supply this defect, I presented to his majesty Philip IV, the above taken from texts of Scripture, to which was annexed a draught of the pedestals, with the inscriptions wrote upon them, and a scale, that his majesty might have a more just idea of the dimensions of the letters, in proportion to the surface of the die; and his majesty, after satisfying himself, that they were properly adapted to the pedestals and the distance, ordered them to be engraved, contrary to my expectations; for I was persuaded, they would have no better fate than the former, as I could not presume to compare myself with persons of such distinguished merit.

THE portal of the church, in which these statues are placed, is also adorned with six pilasters, half a foot in relievo, together with windows, fillets, and other decorations. The whole terminates in a most superb frontispiece of excellent workmanship, in which an arched window, thirteen feet wide, and twenty-six high, interrupts the upper cornice, but at the same time heightens the beauty of the
façade;

façade ; above this are the battlements, and leaden globes on the top of the pilasters, four at the two angles, and two in the centre.

Towers of
the church.

ON the sides of this frontispiece are two towers of exact proportion, and beautiful architecture, decorated with an infinite variety of pilasters in an elegant taste, with their bases, chapiters and cornices. The intercolumnary spaces are diversified with a great number of niches and windows, very advantageously disposed, and divided by fillets, which are continued along all the four fronts of the structure. On the top are large arched openings, having a ball in each, and over the upper cornice, stone battlements, and battlements with spires, terminated with gold globes, directly vertical to the pilasters : above all these appears a splendid cupola, with a lanthorn with eight windows, and a very ornamental base and chapter. Upon the top of the dome is a stone spire, supporting a gilt bell-metal globe, five feet in diameter, and on the globe a cross with a fane. The piece is equally astonishing in its dimensions and workmanship. The height from the ground to the cross is two hundred seventy feet ; and every piece of an admirable symmetry with the principal cymborium, and the whole fabric.

Bells.

ON the side next the convent is a set of fine bells, newly cast ; the former, which were remarkably heavy, having been melted in the conflagration. That belonging to the clock is the largest and best in all Spain.

Musical
chimes.

IN the other tower is also a set of bells, consisting of thirty-two in number. These were sent as a present to his majesty by count de Monterrey, governor of Flanders, to replace the former. They are
in

in musical consonance, played on with keys like the organ, and make a very melodious concert with other instruments: accordingly they are a part of the solemn music on the principal festivals. Chimes are a Flemish invention, improved by the Germans. Were the ancients, who so highly gloried in the splendor of their buildings, to behold this frontispiece, with its two towers, they would own it was not at all inferior to those admirable pieces which were the subjects of their elogiums.

FACING this, and in the same court, is another, equally august: it stands at the back of the outward gate; and in the center of it, over the first arches, which from the entrance of the portico, is the library. The pilasters and fillets are half a foot in relieve. The columns, with their bases and chapiters, belong to that of de los reyes, which also, above the arches, has large windows with lesser over them, five in each row, for the more free admission of light into the library; and, immediately over the lesser, are five circular windows for the conveniency of the upper apartments; so that nothing can surpass the grandeur and harmony of this court, both in the fronts and the ornaments of the walls. The number of the windows exceeds two hundred and forty; and every part of the building corresponds in such exact similarity, that, in this species of architecture, it is not to be paralleled, and therefore forms a suitable entrance to that sumptuous basilic, which shall make the subject of the following chapter.

Front of the library.

AFTER passing through the arches of the frontispiece de los reyes, the first object is the vestibule of the church, or, according to Vitruvius, the pronaus, which is synonymous with portal; this is an exquisite piece of architecture, decorated with pilasters, hollow

The vestibule of the church.

F

squares,

squares, and niches, all in fine proportion, and with ornaments in the arcade, perpendicularly over them. Besides its singular beauty and variety of proper ornaments, it is likewise of great strength, standing in the principal part of the palace, and supporting the immense weight of the vaulted ceilings, the frontispiece and statues.

The convent
and college
gates.

ON the sides are two gates, facing each other; that on the right leads into the convent, and the other to the college; they are of an oblong figure, eight feet wide, and sixteen high, the sides, lintels, and other pieces, are curiously adorned with mouldings, &c. The distance between these doors, which form the length of this passage, is one hundred and thirty-eight feet, and the breadth, to the entrance of the church, twenty.

Church
doors.

THE church doors are five in number, answering to the five arches of the façade; they are likewise arched, and all of the same breadth and height. Over the two, placed on each side of the principal gate, are two inscriptions, in gilt brass, on a block of black marble: that on the right hand indicates the day on which his majesty, king Philip the second, dedicated the first stone of this temple to St. Laurence the Martyr, on St. Bernard's day, in the year 1563, and likewise the day of the translation of the most holy sacrament hither, when the venerable sacrifice of the mass was first celebrated; which was on the eve of the festival of St. Laurence. The inscription itself is as follows:

D. LAURENT.

D. LAURENT. MART.

PHILIPP. OMN. HISP. REGN.

VTRIUSQUE, SICIL. HIERV. &c. REX.
HUIUS TEMPLI PRIMUM DEDICAVIT
LAPIDEM, D. BERNARDI SACRO DIE.

Anno M. D. LXIII.

RES DIVINA, FIERI IN EO COEPTA
PRIDIE FESTUM D. LAURENTIJ.

Anno M. D. LXXXVI.

THE other displays the piety and devotion of that most wise prince, in procuring the consecration of this basilic to be performed by Camillo Cayetano, patriarch of Alexandria, and apostolic nuncio, which was done on the thirtieth of August, 1595. The inscription is as follows :

PHILIPP. II.

OMNIUM HISP. REGNOR.

VTRIUSQUE, SICIL. HIER. &c. REX.

CAMILLI CAIET. ALEXANDR.

PATRIARCHÆ NUNTIJ APOST.

MINISTERIO, HANC BASILIC.

S. CHRISMATE CONSECRAND.

PIE, AC DEVOTE CURAVIT

DIE XXX. AUGUST. Ann. M. D. XCV.

THE two doors, at the extremities, open into two courts, on the side of the choir, where cisterns are placed for receiving the waters from the church spouts; and even these are of a very elegant construction. That on the side of the college serves likewise for an entrance into the palace, all the several apartments of which have doors here. Let us now enter the basilic of St. Laurence, where we shall see human art and magnificence displayed in the most glorious manner.

CHAP. IV.

Description of the Church of St. Laurence.

IN every kingdom, where the Christian religion is professed, many very splendid churches have been dedicated to the Spanish martyr St. Laurence, in regard to his ardent faith, his unconquered firmness, and powerful patronage.

Churches
dedicated to
St. Laurence.

THE city of Rome alone has five, and there is scarce a place where his glorious actions are not commemorated by some particular basilic dedicated to him: but the greatest glory of this intrepid champion is to have been the first martyr who had a public church of his name in the time of the pagan emperors, as then the Israelites, to avoid their sanguinary rage, were obliged to celebrate the holy offices in caves and subterraneous cemeteries.

First church
dedicated to
St. Laurence.

THE emperor Constantine, after his conversion to the faith, by that signal victory over Maxentius, built a church to St. Laurence, on the spot where he had been buried. This sacred structure was of such magnificence, that the chapel where the saint's body was deposited, rested on porphiry pillars, with a cupola, or cymborium, of silver, and many other superb embellishments, as may be seen in the writings of St. Damascenus. Here are united all the art, genius, and magnificence, which distinguishes it from the others; but in such a superior degree of perfection and grandeur, as evidently shew, that the intention of that great monarch in this amazing exertion of his power, was to leave nothing unattempted that could be either desired or performed.

formed. It is impossible to enter it without being lost in astonishment. The capacity, elevation, symmetry, decorations, and refulgent magnificence unite to strike the mind with a religious awe.

THE length of this stately fabric, from the entrance of the five gates, and the arches of the frontispiece de los reyes, beforementioned, to the wall of the great altar, on which the altar piece is painted, is three hundred and sixty-four feet, and the breadth, from the wall of the convent's principal cloister, to that of the great gallery of the house and the cloister of the palace, is two hundred and thirty. Within this space are contained the great chapel, the choir, and the side arches, adjoining to the chapel and antecoros, on both sides, together with the passages from the convent to the college, and the sotacoro at the entrance. But exclusive of these parts, and limiting the mensuration by the brass balustrade below the rails of the choir, and the front step of the great chapel, the length is one hundred and eighty feet, and the breadth precisely the same; so that in this part, which is the principal, the basilic forms an equilateral square, or at least the difference is very minute.

Dimensions
of the church.

IT is built of the same stone as the other parts, very white and beautiful, being chosen from among the neighbouring quarries, and nearly the same as that to which the Greeks gave the name pyrites, on account of its inflammatory quality, and is particularly adapted to the church of St. Laurence, whose wonderful constancy was not to be subdued by the flames.

Pliny, lib.
xxxix. ch. 19.

ITS architecture is of the doric order, which, on account of its strength and dignity, was dedicated to the brave and vigorous; thus
the

the ancients used it in the temples of those gods who were most renowned for military achievements; as Jupiter, Mars, and Hercules, to denote their strength and intrepidity.

Church
pillars.

Naves.

THE whole structure is supported by four antas, or very strong square pillars, erected round the center of the church, at the distance of fifty-three feet from each other, forming four grand arches. These correspond with other antas, or square pillars, placed in the walls, at the distance of thirty feet, and forming other arches. Thus the basilic is divided into three naves, on whatever side it is viewed; but in reality they are six, two in the middle, and four in an equilateral disposition along the sides. Those in the middle are above fifty feet wide, and those on the sides thirty. The symmetry and correspondence in all, has a very pleasing effect. The four principal pillars are twenty-nine feet square, and the height to the entablature is sixty-five feet. Round each pillar are four straited pilasters, projecting a foot from the main shaft, with intercolumniations of three; and as the pillars answer to each other, they form the arches and curves of the principal naves, which depend on the disposition of the pilasters traversing each other. In the middle, on the other two sides of these pillars, facing the lesser naves, are two niches, one over the other, which decorate the whole shaft, and answer to others in the antas along the wall, formed between two plain pilasters, projecting a foot from it. They are nine feet in the clear, to a height of eighteen. The lower serve for altars of a middling size. Thus every pillar has two altars, and two niches over them. Likewise in the niches of the pilasters, along the wall, on both sides, are altars answerable to the others.

BESIDES

BESIDES these, the whole circuit of the church, beneath the Chapels. cornice, which is at the height of thirty feet, is surrounded with chapels of very elegant architecture, and splendidly adorned; and over the chapels and cornice are galleries, extending quite round the church, and decorated with brass balustrades. Here the eye has a more collective view of the beauties of this structure. Beyond these, at the height of sixty feet, in the north and south fronts, facing each other, are two organs, which take up the whole breadth, and also the height, up to the principal cornice. Above this principal cornice, which is of exquisite workmanship, and carried round the whole church, at the height of eighty feet, is another passage within the wall, that resembles the first, and forms the tower of the inside. And such is the elegance, richness, and number of objects, that the curious beholder is ravished with so grand a display of magnificence and devotion. The ceiling consists of twenty-four lofty arches, formed by the disposition of the naves; their uniform appearance, with the regularity of the distances, add to the dignity of the place. The height of the four principal arches of the cross, and of the others, from the pavement to the key stone, is one hundred and ten feet, and those of the four lesser naves, between sixty and seventy. These excite an idea of those superb arches which Rome erected to her Triumphal
arches. victorious generals; but then these have, with much greater reason, been raised to the honor of St. Laurence, who, in this majestic temple, triumphs over the rage of pagan tyranny.

ON the four central pillars, and the four arches formed by them, Cupola. rests a strong and splendid pedestal, twenty-eight feet high, supporting the stupendous cupola, of such magnitude, workmanship and solidity, that the pillars, though in themselves prodigiously large, appear
too

too slender for the amazing weight they support. The inward diameter is twenty-six feet, and the whole circumference about two hundred and seven. Without the pedestal is a square, but within circular; and at the four angles are four smaller cymboriums, with as many winding stair cases leading up to them, and round the whole is a stone gallery with balustrades, spires and globes, which greatly heighten the grandeur of the pedestal. The prospect from this gallery is inconceivably delightful, extending over the whole house, and the neighbouring country, which is agreeably diversified with seats, convents, and villages.

IN the lower part of the body of the cupola are eight windows, sixteen feet wide, and thirty-four in height, and between each window two semi-columns of the doric order, adorned with a variety of embellishments. In the intercolumniations, and over the cornice of the architrave, is a second gallery like that below, with two flights of stairs leading up to it, contrived within the elevation of the cymborium, that is here divided by fillets in relievo to the borders of a lanthorn which has eight windows, eight or ten feet in height, divided by pilasters, that gradually diminish to the top, where there is another small cupola on the crown of the lanthorn, and over this a fluted stone obelisk or pyramid of thirty feet high, on the top of which is placed a globe of gilt brass, seven feet in diameter, with a very large cross and vane; the cross being thirty-one feet in length, and weighs seventy-three arrobas. The obelisk is fifteen feet in height, and the globe weighs one hundred and thirty-six arrobas.

Globe of the
cupola.
Cross.

Height.

THE height, from the pavement of the church to the center of the globe, is three hundred feet, and from thence to the extremity of

of the cross thirty more; the cupola has not its proper height, it being shortened eleven feet, from an apprehension that one of the pillars had given way.

THE directors of the work should have remembered the circumstance that happened, at the building of St. Peter's church, where the pillars even split with the weight of the prodigious dome, which Bravanti the architect ventured to place on them: but our artists, unwilling to run the same hazard, left the outside of the cupola something too low; a defect indeed scarce perceived, as within, its pedestal, on which the pilasters on each side of the windows are placed, appear in such accurate proportion and firmness, that many think it hardly inferior to the dome of St. Peter in the Vatican, though of such magnitude, that the diameter of it exceeds that of the latter by twenty feet.

Cupola of
the Vatican.

THIS basilic is finely lighted by the sixteen windows of the cupola and lanthorn, and three others, twelve feet broad, and twenty-four high, placed in the south, north and west façades; besides others over the cornice, some of which are arched, others in the form of a crescent, but all answering to each other in the most exact proportion, diffusing a light into the most retired parts of the church; and what increases the beauty of the whole, they are all of white glass. The vaulted ceiling, formed by the arches, are of exquisite stucco work, and white as snow.

Windows.

THE pavement is of black and white marble, and the beauty of it very much heightened by the elegance of the knots and compartments, with which it is variegated.

Pavement.

Doors.

THE doors of this superb church are nine in number; five towards the west, which are adorned with admirable brass rails, and four towards the south and north. To these may be added two more, serving for the chapels, which on each side, throughout the whole body of the church, precisely answer to each other; all the doors have rails of curious workmanship, though not of the same materials.

Consecration
crosses.

OVER the arches of the principal doors, and on the great altar, are twelve crosses, three on each wall, and erected at the consecration of the church, which was on the thirtieth of April, 1590, when the ceremony was performed by Camillo Cayetano, patriarch of Alexandria, and, at that time, apostolic nuncio in the kingdom of Spain. The twelfth is on the wall behind the great altar. They are of a most beautiful red jasper, blended with white marble.

Altars.

THE altars are forty in number, all consecrated, and not only admired for the judicious taste of their architecture, and the correspondence of their chapels, but for the excellency of the innumerable paintings with which all parts of them are embellished. Besides these, there are four others; two in the oratories of the royal family, and two in the sotacoro, at the entrance into the church.

Sotacoro.

THE sotacoro is a very singular structure, sixty feet square, with four pillars, resembling those in the nave. The ceiling over the choir, is esteemed a masterly piece of architecture; for, though of stone, and the range of pillars of such a length, it is as level as the pavement; so that the beholder is astonished to think, how it is supported; but the whole consists in the artful form and junctures of the

the stones, the rows of which form equal arches, till they close in a key stone. Here, as I have already observed, are two other altars, without the balustrade, where mass is said to the people, likewise six others in the thirty feet passages, and where the second elevation begins. Besides these, there is another below at the door of the sacristy, near the entrance into the church, and dedicated to our Lady del patrocinio; and the chapel, built by the devout king Philip the fourth, is one of the most splendid objects in this sumptuous church, especially the incomparable statue of our Lady.

THE forty altars are disposed in the following manner: in the two large pillars, nearest the great altar, are eight, and four in each of the other eight pillars answering to them. They are adorned with the pictures of the twelve apostles, and the two evangelists St. Mark and St. Luke, and their fellow-travellers St. Barnabas and St. Paul. They are represented in pairs, as their great Master sent them to preach the gospel. These capital pieces were the work of Juan Fernandez Mudo, a native of Logrogno, and a disciple of Titian.

Disposition
of the altars.

Paintings
over the
altars.

IN the two extremities of the lesser naves are the two principal relique altars; that on the gospel side is decorated with a painting of the annunciation; and that on the epistle side, with a portrait of St. Jerom, both of incomparable softness, and done by Frederic Zucaro, an Italian.

IN the principal nave, which runs from north to south, are six chapels, three on each side, with three altars; the largest being in the center, and the two smaller on the sides: over that, nearest the center, on the gospel side, is a painting of the battle betwixt St.

DESCRIPTION OF

Michael and Lucifer, of which it is sufficient to say, that it came from the hands of Peregrino, a Milanese. And over the front altar is represented the triumphant squadron of the eleven thousand virgins, designed and painted by Juan Gomez.

OVER another altar of the same dimensions, at the north-west angle, is a painting finely executed, by Romulo Italiano, representing that glorious warrior St. Mauricio, and his attendants. In the south wall is the procession door, on one side of which is an altar piece of the crucifixion, in which Christ is represented as still living, and addressing himself to his eternal Father. This is one of Porta's best pieces; the figures are as large as life, their languishing aspect melts the hearts of all spectators; and the whole strongly excites grief, and all the other passions due to his memory. In the north-east angle is that morning-star of the Son of righteousness, St. John the baptist, preaching in the wilderness; an admirable piece, done by Lugneto, or Lucas Cangiolo, an Italian; who also painted St. Ann, over another altar, adjoining to it.

WITH regard to the pictures over the smaller altars, which, either in the pillars, or the chapel, answer to each other, some are by Urbina, some by Caravajal, and others by that incomparable portrait painter Alonso Sanchez. The subjects of them, from the devotion of the founder, are martyrs, confessors, and virgins, and display a masterly skill and judgment; but, to avoid prolixity, I content myself with only mentioning them.

The chapels
on the sides
of the
fotacoro.

ON the sides of the fotacoro are two chapels, of a very pleasing architecture, sixty-eight feet in length, and twenty-two in breadth, with

with square vacuities and arches for altars between the pilasters, with apertures for admitting the light. In that towards the college stand the statues of five of the primitive fathers; and in the sixth arch is a marble fountain, in which the priests, coming down from the college to say mass, wash themselves; the water flows through two griffins.

IN the chapel, next the convent, are six altars of holy virgins and matrons, and over one of them a crucifixion, with our Lady and St. John standing by the cross; the whole embroidered on blue satin, and said to have laid many years in the holy sepulchre. Its great antiquity is indeed evident from the figures. It was placed here by the express command of king Philip the fourth, to whom it had been presented by some religious, who brought it from Jerusalem. In each of these chapels are also two doors; one of which opens into the nave, facing the reliquaries; the other, answering to it, leads to the two side courts of the church, where are large doors of walnut and oak, all of the most delicate workmanship; and such are all the doors at the entrances of this splendid basilic.

IN the middle of the chapel are likewise two bronze branches, very large, and curiously wrought; one serves at the tenebrarium in passion week, the other is lighted only at the obsequies of the royal family; at the translation of a royal corpse to the pantheon, it is placed near the tombs, and its figure may be seen on the plate.

WITH regard to the other altars, it is sufficient to say, that they are all so regularly disposed, and so splendidly ornamented, that nothing can give more refined pleasure than to walk about this sacred structure; where the eye, on all sides, meets with symmetry and
magnificence;

magnificence; with pictures and statues of persons illustrious for their piety.

Reliques of
the altars.

BUT what constitutes the most valuable riches of these altars, is a small marble sepulchre in the center of their tables, containing many reliques of saints, and especially of those to whom the altars are dedicated; a most singular circumstance indeed, and worthy of the great piety of Philip; whose devotion, in order to heighten the glory of this wonderful structure, collected these sacred riches.

Ornaments.

THEY are all furnished and adorned in one and the same manner, with fronteras, crucifixes, and branches; and, on the change of a festival, or solemnity, the furniture and ornaments are changed, preserving still an uniformity in the colors, equality in the fineness of the linen and velvets, and the richness of the laces, brocades and embroideries; except the great altars, and those of the reliques, which are more splendidly furnished than the others; particularly that of our Lady del patrocinio, which makes a fine appearance with its porphyries, bronzes of gold, of silver gilt, and gems.

Masses.

THE number of masses said here every day is very great, and includes all the living and the dead; so that all the altars are filled at the same time; and even the whole time, from mattins to high mass, the greatest part of them are always taken up.

Lamps.

IN each of the three naves are two silver lamps of inimitable workmanship; another in the above mentioned chapel of our Lady, which was given by the queen regent; and, through the excellent communication

communication that reigns between all parts of the temple, and the judicious disposition of the lamps, the light is conveyed to its remotest corners; but when all the altars are illuminated, as on Christmas night, and the flambeaux of fourteen brass chandeliers, gilt with silver, and distributed along the principal nave, together with other luminaries, there cannot be a spectacle more noble, or more apt to raise devotion; this all acknowledge, all experience, who have been here on such occasions, or at the reception of the royal family: it seems a faint resemblance of the heavenly glory. Indeed, the solemnity of this illumination is much heightened by the grandeur of the building, the harmony, proportion and masterly union of all its parts, by the elevation and strength of its several pieces, adorned with such masterly skill and unequalled richness, its galleries, cornices, stately arches, vaults, and cupolas, which, throughout all the naves answer each other with admirable symmetry, both in the two principal which cross each other, and the four lesser round them. All are crowned with the stupendous cupola, and diversified with such a number of altars and chapels, especially the great chapel and the choir, which contain such a multitude of remarkable objects, as will require two particular chapters to describe them.

Grand lights
in the church.

CHAP. V.

Of the principal Choir.

ADMIRATION is never satisfied with contemplating the majesty and beauty of this choir, where, day and night, the praises of the Almighty are sung with voices expressive of fervent devotion; this is an institution peculiar to the order of St. Jerom, the most noble employment of creatures, and the end for which the wise and prudent Philip erected this structure. It is spacious, solemn, and receives the light through its great number of windows, which are those seen on the façade and frontispiece de los reyes, which we have already described. Its length, from the prior's seat to the brass rails, or the balustrade at the entrance of the church, is ninety-six feet, to a breadth of fifty-six; the height of the cornice, which extends round the whole fabric, is forty-six feet, and from thence to the roof thirty-eight; which in all make an elevation of eighty-four feet.

Stalls in the
choir.

ON both sides are two rows of stalls, one above the other, made of the most valuable woods, some of which are natives, and of those the most common is walnut-tree; the rest are from India, as caoba of two kinds, something redder than brazil, acana of a deep sanguine color, cedar, box, ebony; forming a most beautiful variety. The architecture is of the most ornamental order, I mean the Corinthian, and the execution surprizingly delicate.

ON the arms of the stalls, in the lower rank, are very neat pedestals, which, with the intermediate plane, forms a back adorned with
mouldings

mouldings of ebony frizes, which, with the works in other wood, has a very pleasing effect. The back also, which runs along the whole row, is so disposed as not to obstruct the sight of those in the upper seats; nor does it rise above the heads of the monks. The upper row, besides a back, like that of the lower, is adorned with a range of round and fluted corinthian pillars rising above it. The shafts are of a sanguine color, with box chapiters, and the bases of the same, the filling of which forms a most beautiful contrast with the acana. Behind each are two pilasters, the intervals of the columns. These are of cedar, surpassing in color the finest pine, and embellished with acana and ebony mouldings. The modillions above the architrave, with the thistle leaves over them, and the fleurons between both, are likewise of box, and make the most agreeable appearance. Over these, and the crown of the cornice, is another pedestal, directly above the pillars, and with the same embellishments as those under them; which, covering the upper row, gives a prodigious beauty and grandeur to them, as the color, grain, and workmanship cannot be exceeded. The height of the seats, or stalls, in the upper row, is seventeen feet, and the distance, between them and the lower, ten; so that a passage is left sufficient for three persons, very conveniently, to walk a-breast.

THE prior's stall is in the middle of two others, the three forming a grand front of twelve columns, which are also of the corinthian order, placed two and two along the arms of the three seats, six at the extremity, and six farther in, perfectly answering to each other; a work extremely admired for the grandeur of the architecture. The frontispiece is square, and embellished with pillars, pilasters, and

The prior's
stall.

H

some

some beautiful volutes at the sides, and in the middle square, is a picture of Christ bearing his cross. This piece came from the pencil of Sebastian del Piombo, an intimate friend and imitator of Bonaroto, and, on account of its invaluable excellency, was fixt in this eminent place; though not without a silent intimation to the dignitaries, that the seat of superiority is so far from exempting them from laboring in the vineyard, that it enforces their duty, and shews them, that they ought to be devoutly diligent.

Number of
the seats.

THE whole number of stalls in the choir is one hundred and twenty-eight, and on both sides are four ascents of three marble steps, between the lower and upper row, yet sometimes not a few stalls are wanting for persons of rank, who come to join in the conventual devotions. On the right side, at the corner of the upper row, near a door opening to an apartment adjoining to the choir, is the stall of Philip the second, who frequently used to assist at the devotions of the monks; and here he received the news of the famous victory of Lepanto over the infidels, when his forces so gloriously distinguished themselves.

Philip II's
seat.

The desk.

THE chanting desk has few equals for largeness and magnificence. It stands in the intermediate space between the two last stalls, on a square pedestal of jasper, inlaid with white marble, and supported by four large brass pilasters, enamelled with gold. The leaf, on which the books lie, is also of enamelled brass, ten feet from angle to angle, or forty in circumference, and its whole height is sixteen feet. It is made of acana and caovo wood, with mouldings and fillets of the above metal gilt. Over the cornice are four globes, whose gilding makes

makes a fine appearance, and the globes themselves answer to the four pilasters. In the middle of the globes, on a pedestal of the same wood as the stalls, is a small temple, consisting of twelve columns; formed in portals, with an image of our Lady in the center, and terminating in a cupola, on the top of which is a gilt brass crucifix. The whole, in its design and decorations, is extremely beautiful, and very much heightens the magnificent appearance of this choir.

THE music books are of a piece with the desk; when opened, they are exactly square, being two yards in width, and the same in height. The leaves are of parchment, very white on both sides, the letters so large and uniform, that they may be seen from the prior's stall, and most exquisitely illuminated, being the work of father Andreas de Leon, who, in this elegant art, was a second don Julio, father Julian's disciple, and other masters. Here is also a capitulary for the principal festivals. This work is highly esteemed both for the largeness and beauty of the illuminations, neither Spain, nor Italy, having ever produced the like. The number of the books is no less than two hundred and fourteen, all similar in their binding and ornaments, which are of brass enamelled with gold.

Books in the choir.

THIS splendid collection of books, of which I know not whether Europe affords the like, stands in the two antecoros; and in another beautiful apartment, behind one of the side courts, are the cases of books, all of the same wood as the stalls of the choir, and decorated with square pilasters, bases and chapters of the doric order. Over the frieze and cornice are the titles of the books, for the more readily finding them. I must not omit a very remarkable

Antecoro.

and well known particular, that, when the fire reached this place, neither the books nor some paintings in the library were damaged. The flames seemed ever to respect the choir, and to discontinue the progress of their devastations. The pavement of the choir, like that of the church, is of black and white marble, finely polished and variegated with knots, figures, and compartments, so that it appears like a garden.

Paintings on
the walls of
the choir.

ANOTHER superb decoration of the choir is the admirable history painting along the side walls, and of the front above the stalls. Over that of the prior's, and all the others in that range, within the intermediate spaces of three superb windows, are the two luminaries of the church, the particular patrons of this house and its order, St. Laurence, and St. Jerom. The latter is in the habit of a cardinal, with a lion at his side; the former in a deacon's dress, with a gridiron in one of his hands: both are master-pieces, something larger than life; and in them the artist has equally shewn the correctness of his judgment and the beauty of his pencil. They are both by Luqueto. St. Laurence is on the right hand, and all along the remainder of the choir, on the wall above the stalls, are two grand paintings, representing two passages in the life of the same martyr; one his imprisonment, in company with pope Sixtus; in the other, he is presenting a multitude of poor people to the tyrant: they are in fresco, and the works of Romulo Italiano, nor are they unworthy of so great a master.

ON the other wall of the choir, are likewise two pieces in the same taste; one represents St. Jerom, writing books for the edification

edification of the church, and over him an angel with expanded wings, sounding a trumpet at his ears, to denote the continual impression on his mind of the day of judgment: at a distance, is seen the same saint in the wilderness, prostrate before a crucifix. In the other, he is preaching to his monks, and reading to them the holy scriptures: in the back ground is seen the same father expiring, and his disciples attending him; the figures here are something above the natural size, the pieces themselves very large and majestic, and with regard to their value, it is sufficient to say, they are also by Romulo.

BETWEEN both, and over the stalls in the two choirs, are two organ lofts, with balconies of brass gilt, standing on beautiful corbels, projecting from the cornice, to give sufficient room to the performers. These organs are twenty-six feet wide, and the galleries nearly of the same size. Each of them are decorated with four corinthian pillars, forming the apertures, or doors, within which are the pipes. The two side doors are quadrilateral, and the middle one forms a curvature, which breaks the architrave and cornice, as the pipes reach the whole height. The pillars, and the whole loft to the modillions of the front cornice, are finely inlaid with polished gold.

Organs of
the choir.

IN the middle of the body of the church, against the fronts of the principal nave, which crosses from south to north, and over the thirty feet passage, are two other admirable organs, fifty feet broad, and forty high, with six pedestals, for as many pillars of the corinthian order, forming five apertures: that in the middle breaks the architrave and the cornice, forming an arch, which takes in the whole plane of

Church
organs.

of the frontispiece, the pipes being of a magnitude which requires all that space. These lofts also are large, and, besides other embellishments, have balustrades of brass.

OMITTING the various sounds produced by the combinations of these organs, with the instruments, as trumpets, clarions, hautboys, bassoons, flutes, &c. together with a great variety of harmonious voices, which are imitated by the infinite number of their pipes: it is sufficient to say, that to each of these large organs belong thirty-two stops, and demand both the feet and hands of an organist, having two rows of keys for the latter, and one for the former. If those of the choir have not such a number of stops and different modulations, yet they are truly admirable, and made by the same organ-builder, Masgil, a Flemin, who in these instruments incomparably excels all his contemporaries, and, perhaps, future ages will never produce his equal. He also made three portable organs, whose sounds are most delightful. These are placed in three galleries of the church, so that, on high festivals, seven organs play at one time; besides another entirely of silver, the sweetness of whose sounds shew its inestimable value. It is therefore no wonder, that every musical mind is extremely elevated with these grand organs, which fill the whole extent of the church with melody. They take up the middle of the walls of both choirs; and in the angle over them, at the beginning of each wall, are two apertures, one on each side, adorned with paintings, in imitation of jasper and marble, together with balconies of gilt brass; one of which conveys the sound of the clock within it, and the other is the closet where the royal family assist at vespers, there being a passage to it from their apartments, without going into the convent.

ABOVE

ABOVE these apertures, and the two large arched doors, which are Paintings. the principal entrances into the choir, are painted, in niches, imitating gold, the eight virtues; three theological, together with religion, and four moral. They were done by Lugneto. The whole is decorated with knots and festoons: the lights, shades, and relievos in the marble and jaspers are so natural, that it is only by a very near approach they are discovered to be imitations. Such is the painting with which the choir is adorned up to the cornice; and on the ceiling, which is very spacious, is represented the celestial glory, wherein the painter's skill is agreeable to the highest conceptions possible for us to frame in this imperfect state.

ON a throne, environed by light of inexpressible refulgence, and spirits of the first order, with thrones, cherubs, and seraphs, is seen a representation of the Trinity, where painting seems to have executed the utmost efforts of its skill. There the Father, in the venerable figure of age, indicates eternity, without a beginning, and the origin of the whole Deity; the Son is placed even with him, to shew the equality of his essence, and is in that perfection of age, at which he laid down his life for the sons of men. The Holy Ghost, that pure and meek dove, is placed between them, as the band of their reciprocal love. Close by the Son is his virgin mother, invested with that super-eminent glory, which is her portion above all other creatures; her countenance is full of sweetness and dignity, looking with inexpressible complacency on the fruit of her womb. Next to this is the glorious company of the apostles, and amongst them, in a conspicuous place, is seen St. John the baptist. Lower down are nine other groupes, consisting of patriarchs, prophets, and teachers; martyrs, confessors, virgins, married

Glory of the choir.

married persons, and widows, and amongst them angelic spirits, according to their ranks and hierarchies, with various musical instruments, expressing, by their countenances and attitudes, that they are chaunting the praises of the Almighty. The innocents, those tender flowers so early cut down by the scythe of the inhuman Herod, with innumerable troops of others, who took their flight to heaven from the font, are here represented in sweet security, and adorned with garlands and chaplets. In fine, all are known, either by their vestments, or attributes: Moses by the tables, David by the harp, the martyrs by the instruments of their martyrdom. Here also are seen popes, saints, founders of orders, emperors, kings, religious, and nobles of all degrees, some sitting, others standing; all larger than life, and of a most animated execution. In short, this is one of the noblest performances in painting throughout the whole structure, and though the multitude of saints and angels be so very great, Luqueto completed the work in fifteen months. It must, however, be owned, that the coloring and ornaments, betray some marks of precipitate haste. His own picture he placed at the entrance of the glory, a little behind that of father Antonio de Villacastin, the architect.

IN the center of the choir hangs a chrystal branch of a prodigious magnitude, weighing thirty-five arrobas, and holding twenty-eight lights: it was made in Milan, and his majesty Charles the second, at sight of this brilliant object, determined to purchase it; and indeed, it is a gift worthy of the monarch, and the place it occupies. Above the cornice, in the frontispiece of the choir, are two masterly paintings, having the great window between them; one represents the angel Gabriel,

Gabriel, and the other our Lady at the annunciation. Such is the construction, and such the ornaments of the choir of this church, where, at all hours, the monks are chearfully performing the duty of their capital founders. Eight hours of the day, divided by equal intervals, and commencing from the mattins, whose stated hour is always that of midnight, are constantly appropriated to public worship; and in the interval, during which the communities are not in the choir, two religious, with the appellation of watchers, relieving each other every two hours, are incessantly praying day and night, so that, in this sacred place, there is no discontinuance of prayer and praise during a great part of the year. Exercises in the choir.

LOWER down, behind the prior's stall, and all along the partition, a passage is contrived for the admission of light to the portico and lower stalls. In the middle is an altar, where mass is said, and may be heard in the very portico; it has a crucifix of white marble of the exact stature of our Saviour, according to a painting taken from the Savoy fudarium, which is in the reliquary here, having, as a piece of inestimable value, been presented to the founder by the great duke of Tuscany. The cross itself is of black marble, and, for the greater security, placed in another of wood. The artist was Benevento Zelino, a native of Florence, and who, in this finished piece, has shewn a delicate knowledge of the passions, and an exquisite skill in sculpture.

NEAR the above crucifix is a statue of St. Laurence, standing over the font of holy water, between the doors of the antecoro of the convent. The nich is of San-pablo marble and Tortosa jasper, in a good taste and well executed. The statue is of white marble,

Image of
St. Laurence
in the ante-
coro.

I

and

and dressed in the habit of a deacon, with a very beautiful countenance. It is of the natural bigness, and holds in its hand a gridiron of gilt brass, and a palm branch of the same metal.

THIS statue was found among the ruins of Rome, and has all the inimitable marks of those happy ages of antiquity, so justly famed for unrivaled superiority in the fine arts. It was sent to Philip the second by one of his ambassadors at that court, either the count d'Olivares, or the duke de Seffa.

ON the side, next the prior's seat, in the apartment, where, as we have already observed, the fire stopped, and in which were part of the music books; over the book-cases are several pictures, and among them some worthy of notice; especially a capital piece of the calling of St. Andrew and St. Peter to the apostleship, when they were fishing. Our Saviour is represented in a proper attitude, and his countenance of the most attractive mildness, standing on the shore: St. Andrew is kneeling at his feet, and St. Peter leaping out of the boat; the whole appears like real nature: the expanse of the sea, with the other distances, are inimitably expressed. In a word, it is a noble monument of the skill of its author Frederico Barroci, an Italian. Here is also a capital piece of the crucifixion, with our Lady and St. John standing by the cross. It is an original of Mudo, and was once the altar-piece of the sacristy. The other, which represents Christ's appearing in the garden to Mary Magdalen after his resurrection, is by Titian, and consequently a fine piece. It formerly stood in the vicar's apartment. Here are also some smaller copies from Basano, St. Antonio de Besco, and a portrait of St. Jerom.

THUS

Thus have we given some idea of the choir, the antecoros, and their ornaments: at seeing them, we are apt to imagine, that art and magnificence have exhausted all their stores; but when we come to view the great chapel, all is forgotten, and absorbed in the raptures and astonishment, excited by the inconceivable beauty and splendor of a multitude of various and costly objects, which we shall endeavour to describe in the following chapter.

CHAP. VI.

Of the great Chapel.

ALL the fathers of the church agree, that the high altar of churches, which resembles the prow of the nave, should be placed towards the east. In Moses's tabernacle, and Solomon's temple, the ark occupied the west side, and the entrance was on the east; there are many reasons for this difference, but too long for this place, and therefore are here omitted.

Great chapel. THE first division in this superb chapel is formed by an arch, issuing from a stately pilaster, answering to the principal of those in the center, whose breadth and elevation is equal to that of the others, which have also their pilasters, bases, and chapiters. The chapel, at its projecture towards the east, from the great quadrangle to the wall, behind the tabernacle, is sixty feet in length, and fifty-three in breadth, being the dimensions of the principal nave of the church. On both sides are two arcades of the same kind of stone, reaching to the front wall, and, within them, the oratories of the royal family.

Chapel steps. THE ascent, from the church to the chapel, is by twelve steps, reaching from pillar to pillar, all of large blocks of red jasper, finely polished; and fill so large a space, that they serve for seats to the members of the convent, college, and seminary, to hear the sermons preached in the church: nor are they crowded in the least. At the end of a pavement, fifteen feet long, and reaching from the oratories
on

on one side, to the wall of the other, are steps nearer the altar. The pavement consists of mosaic work of jaspers and marbles of various colors, aranged in the most beautiful compartments, and of such a lustre, that angels, or the ministers of heaven alone seem worthy to tread on it.

FROM this level, rise other five steps of the same form and materials as the former, but contracted on both sides, that the entrance to the oratories may not be obstructed. These lead up to the second plane, being also fifteen feet in length, to the doors of the sanctuary, in the midst of which is the altar: this plane is likewise of the same beautiful inlaid work as the preceding.

Two other steps, but of a circular form, lead to the great altar, on the plane of which the priest stands with his attendants.

THE altar is likewise of jasper and marble of various colors, Great altar. representing the most beautiful imagery: the table is one single piece of rich jasper, twelve feet in length, and above four broad, including a ledge, on which is placed the crucifix, and other valuable ornaments. Instead of being fastened to the wall, it is insulated for the more convenient taking away, or placing the sacred instruments. Three high masses are said every day at this altar; and the grandeur of the solemnity on high festivals is extremely affecting to those who are not lost to devotion and sensibility.

ON the sides are two closets of the same wood with the stalls in Closets. the choir, and equal to them in curious workmanship. In these are placed the chalices, corporals, pixes, books, fonts, surplices, pontifical vestments,

vestments, and other utensils for the administration of this divine banquet. On each side are two seats, one for the priest and his attendants, during the celebration, the other is reserved for prelates of the highest rank, as nuncios, cardinals, and others. This august altar receives no small addition of majesty from two galleries, with balustrades of gilt brass, joining to those seats, and also from the doors of the sanctuary, which are between the altar and closets; but in the altar-piece, the eye beholds the most glorious fabric that judgment and skill can produce; a work suitable to the munificence of Philip the second, and of which the whole world cannot shew a parallel.

Chief altar-piece.

THIS altar-piece is decorated with all the orders of regular architecture, the Tuscan excepted, and executed in the finest taste. It consists of the most beautiful jasper and enamelled brass. On a pedestal of red jasper, diversified with green compartments, and ten feet in height, traversing the whole altar, stand six stately doric columns, which begin the construction of this celebrated work. These form five compartments, the middle of which is eleven feet and a half in breadth at the lower shaft of the column. Here the tabernacle is placed, and over it, in the compartments of the other columns, are several paintings of sacred history. The side compartments are seven feet wide, and the two extreme ones, four and a half.

THEIR bases and chapiters, together with those of all the columns of the other orders, and of the pilasters behind them, are of brass, enamelled with gold, displaying all the curious works in use among the ancients, without any defect in the style, or breach in the symmetry. The shafts are of jasper, beautifully polished and fluted, though in
different

different forms; in some the triglyphs are gilded, and the mouldings of jasper beautifully veined. The diameter of the columns is two feet and a half; and the whole height, base and chapter included, seventeen and a half.

THE intercolumniations, forming niches at the two extremes, contain the statues of four doctors of the church, in gilt brass, dressed in pontifical robes, with mitres and crofters, together with St. Jerom, having on his head a cowl, a lion at his feet, and holding a crucifix in his hand. They are all as large as life, and finely executed. The gilding here has a most charming effect, the jasper of the niches being green. The two spaces, on the side of the tabernacle, in this range, are filled with two pieces of painting; one representing the nativity, the other the eastern magi, paying homage to the divine infant; both by Peregrino. We shall describe the tabernacle in the sequel, if language can furnish terms to convey an adequate idea of it.

THE second rank of columns is of the ionic order, having pedestals of the same stone, and inlaid with green in the compartments; that of the frieze is of an exceeding bright red, with dantelli of gilt brass: what a beautiful sight this contrast must form, the reader will easily conceive! In the extreme intercolumniations are likewise two niches of green jasper, containing statues of the four evangelists, of the same materials and beauty with those above described, though something larger in proportion to their distance. The principal picture in the middle part, directly over the tabernacle, represents the martyrdom of St. Laurence, by Peregrino, who has done justice to the noble subject; and well did it deserve to be selected for so august a situation, and to be placed among others done by Lucas Cangiolo, and

DESCRIPTION OF

and Frederico Zucaro. The heroic Spaniard is represented as lying on the gridiron, surrounded by pagans. The whole declares the exquisite judgment and elegant taste of the artist; but the beauties of the piece suffer from not being placed in a proper light.

IN the side compartments are some historical passages of our Saviour; one represents him bound to the pillar; in another he is seen staggering under the weight of the cross, all by Zucaro, and accounted the very best of his pieces.

THE third rank is of the Corinthian order, the most beautiful and exquisite of all, with the leaves and volutes peculiar to its chapter, heightened by the radiancy of the gold with which they are gilded. The history represented in the middle, is that of the assumption of the Virgin; those on the sides are the resurrection, and the descent of the Holy Ghost; all by Frederico, and finely executed. This rank consists only of four pillars, the two which should answer to the extremes of the lower rank, are supplied by two pyramids of green jasper, resting on pedestals; and between these are two statues of brass, larger than the evangelists, being seven feet and a half in height: one represents St. James, the patron of Spain, the other St. Andrew; both very grand and animated.

THE last order is that called the composite, as being composed of the others; here are only two pillars which support the frontispiece. Their modillions are richly gilded. Here the altar-piece terminates in the principal arch of the chapel, joining to the key door of the tympanum; its buttresses are two plain cartouches of the same jasper, and extending to the pedestals of the extreme pillars. In the space,
formed

formed by these two columns, is a portal with jaumbs and lintels of the same stone: its compartment is of green jasper, and in it is placed a crucifix of gilt brass, with our Lady and St. John standing on the sides, equally admirable for their magnitude and workmanship. Two other statues, representing St. Peter and St. Paul, stand on the extreme pedestals; so that in this range are five statues, above nine feet in height, and the more remarkable for the extreme difficulty that attended the gilding them. All these statues were made by those two celebrated artists, Leon Leoni, and his son Pompeyo Leoni; and indeed, they are glorious monuments of their abilities.

WHEN this altar-piece is viewed from the nearest plane of the steps, the assemblage of pillars, cornices, statues, and chapiters, in which all the beauties of the several orders are concentrated, strikes the beholder with veneration and astonishment; but at a greater distance, it loses all its beauty and grandeur, for want of a proper light. The whole height, from the pedestal, of the doric order, which is the first, to the center of the grand arch, is ninety-three feet, and its breadth, forty-nine.

LET us now proceed to the tabernacle, which certainly is the most beautiful of the kind ever beheld. Its splendor and value can be described only by the pen of an angel, for it seems rather the work of celestial hands, than the produce of sublunary riches, and human ingenuity. We have already observed, that it stands on a pedestal of jasper, between the two middle columns of the first range, within an arched portal, whose pilasters are of red and green jasper. The height of the portal is nine feet and a half, and the breadth, seventeen. Such is the place where this superb tabernacle is deposited.

Grand
tabernacle.

THE form is globular, in imitation of the heavens, and the order that of the Corinthian. The materials are all gems and brass enamelled with gold; the whole height is sixteen feet, and the diameter, seven and a half. The first pedestal is of jasper, exquisitely inlaid in compartments, and, besides other decorations, bordered with gilt fillets.

THIS supports eight very remarkable jasper columns of a deep red color veined with white, and as hard as porphyry itself, but far more beautiful. The proper name of this species is not certainly known, though some call it diasper. The whole was cut with diamonds, no other material making any impression on the pillars, and the polish is so remarkably fine, that it seems as if the diamonds had communicated their brilliancy to the jasper. The bases and chapters are of brass gilt, together with the modillions, festoons, and other decorations; the cornice, which surrounds this magnificent fabric, is remarkably splendid and elegant.

Statues of the
tabernacle.

IN the walls are several hollow square niches, and doors of curious workmanship. In the intercolumniations are four niches, containing the same number of statues of the apostles; and the variety of marbles, so curiously wrought and polished, in the architraves, cartouches, and other pieces, exhibit a most brilliant appearance. Over the cornice is another base with eight pedestals, supporting the same number of statues of the apostles, in gilt brass. It also sustains the cupola, which is divided into four compartments, all of them inlaid with the most beautiful jaspers, and answering to the pillars and pedestals. Above it is a small lanthorn, crowned with another proportional cupola; and over all is an image of our Saviour,

of

of the same metal with those of the apostles. All the mouldings, frontispieces, chapters, and other ornaments, glitter with gold, while an infinite variety of polished marbles join their lustre; so that all persons of judgment and taste, who have viewed this august fabric, unanimously agree, that, for many ages, nothing equal to it, for richness and beauty, has been produced. In the lower part are two doors of rock chrystal, so clear and pellucid that they are not perceived at a small distance. One faces the congregation, and, by reflection, presents the spectator with another altar and tabernacle, which appear as if they were placed beyond it: the other opens into an interior apartment, from whence the host is taken out of the tabernacle, when it is to be carried to sick persons, or exposed on festivals.

THE two doors, above mentioned, are between the closets and the altar, on both sides, and lead to the sanctuary; they are three feet and a half in breadth, and, in beauty, excel every thing of the kind. The jaumbs and lintels are of a beautiful green jasper; the other parts consist of jasper of several colors, and polished brass; the latter constitutes the frames and ornaments. The jaspers, which are most beautifully veined, and exquisitely polished, form the pannels, whose backs are of caova wood, and near them, on each side, is a stair-case of the same materials as those of the altar. After you advance two steps, is a landing-place, from whence ascending a flight of eight more, you reach the top below the cornice of the pedestal, which supports the tabernacle. On the top of the cupola, in a superb fleuron of gold, is a topaz of the bigness of a man's fist, a gem worthy of such a place. The designer of this tabernacle was Juan de Herara, but the workmanship was done by that excellent

Doors of the
sanctuary.

sculptor and lapidary, Jacobo Trizo, who surmounted the difficulty attending the extreme hardness of the stone, by instruments of the most curious invention, which enabled him to perform what was held impracticable. This fabric cost him above seven years labor; and in less ingenious hands, it would have required twenty. On the lower base, between the columns of the inward aperture, is this inscription, by doctor Arias Montano: JESU CHRISTO SACERDOTI, AC VICTIMÆ PHILIPPUS II. REX, D. OPUS JACOBI TRECII, MEDIOLANENSIS TOTUM, HISPANO E LAPIDE.

Lesser
tabernacle.

WITHIN this large tabernacle is another of smaller dimensions; but in richness and curious workmanship, equally admirable. It is of a quadrangular form, and stands on a pedestal of brass, gilt, and set with gems, forming compartments, and other decorations. In each front are four pilasters, and at the principal door, which faces the altar, is a kind of vestibule, consisting of four round pillars, not to be surpassed for the exquisiteness of the workmanship, and fineness of the marble. The architecture is of the doric order, which here is consecrated to the god of armies; the whole height of it, including the pedestal, is something less than three feet, and the breadth, about one and a half. The chapters, and bases of the columns, are of gold and enamel; the triglyphs and metopas, of the finest emeralds. Over the cornice, which is of silver gilt, is another cupola like that of the great tabernacle, with its lanthorn, terminating in a gold fleuron, inclosing a round emerald, and in the center within it, is a most beautiful topaz, set in enamelled gold, but not so large as that in the great tabernacle. The pedestals, which support the cornice, are of a bright red color, the mouldings of its base, and the volutes, of gold. The pyramids, on the upper parts, are of the same marble, with

with ornaments of enamelled gold; as are likewise the globes on the top of the pyramids. The mouldings, volutes, and compartments, are also of the same costly materials. The two doors, answering to that of the tabernacle, are of rock chrystal, ornamented with gold. The other two sides are of the finest jaspers, with fillets of enamelled gold. The inside is of the same, but the compartments are rather still more beautiful.

IN short, on whatever side it is viewed, all is splendid, exquisite, and august.

WITHIN the tabernacle is a vase of agate, the handles and feet of which are of enamelled gold, the cover of the same, with a most beautiful saphire on the top: and in this is another golden vase, destined to contain that inestimable jewel, the purchase of our redemption, and which was the chief end of the devout and wise prince, Philip II, in erecting this astonishing structure. On the day it was translated hither from the old church, he, together with his son, Philip III, and the lords of his bed-chamber, attended; when himself, with the prince, then a child, supported the canopy. This was on the ninth of August, in the year 1586, on the eve of the festival of St. Laurence.

Vessels in
which the
host is
contained.

ON the pedestal of the door of this second tabernacle, is the following inscription, by the same hand as the former:

HUMANÆ

DESCRIPTION OF

HUMANÆ SALUTIS EFFICACI PIGNORI
ASSERVANDO PHILIPPUS II. REX D. EX
VARIA JASPIDIS HISPANIÆ, TRICII OPUS.

The segrario. BESIDES the richness, beauty and splendor of this part of the segrario, the spectator is presented with a great variety of costly ornaments, which, with the style of its architecture, are no small additions to the grandeur of the place. The walls, as far as the table adjoining to the tabernacle, are adorned with mosaic work of jasper and white marble; the breadth of the whole, measured from the wall, is five feet, and a large arcade, at once, gives it both strength and beauty. Answering to the window of the altar, through which the tabernacle is seen, is another on the east side, of chrystal, with gilt grates. The frame of this window is of red jasper, and in the inside, before the chrystal of the window, are placed curtains of several colors, according to the festival to be celebrated. And as these curtains admit only rays of the same color, the whole sanctuary is filled with this mutable light, which, by its radiant reverberations from the chrystal of the tabernacle, being seen in the church, the majesty of the appearance naturally excites reverence: when the curtain is of red silk, it appears like a glittering carbuncle, when white, like a diamond of inexpressible lustre, and silks of different colors represent other beautiful gems.

Paintings:

ON the sides of the window, and the correspondent parts, are four historical pieces, adapted to the supreme mystery deposited here. One represents the children of Israel, gathering manna in the wilderness; in the front they are eating the pascal-lamb, with bitter herbs, and staves in their hands. On the other side is Abraham, offering the
tythes

tythes of his spoils to Melchizedech, as priest of the Most High. Opposite to this is the angel, giving the prophet Elijah cakes of bread, which enabled him to continue his journey forty days, till he came to mount Horeb. On the concave of the roof is painted the rainbow in its several colors. This piece is a most admirable imitation of nature: and near it, among the clouds, are a multitude of angels, expressing, by their pleasing attitudes, and the joy that sparkles in their beautiful faces, that he, by whom man lives, is also their bread; and that the rainbow, the sign of peace, assures them of permanent happiness in a deluge of transcendant favors. This was the first piece painted by Peregrin de Peregrini, soon after his arrival here; and accordingly, he employed great care and attention in the performance.

SUCH are the admirable ornaments of this superb chapel, which every spectator, after viewing it, leaves with regret.

LET us now take a view of the remaining part of the great chapel, I mean the royal oratories, the architecture, statues, and other embellishments of which are answerable to the grandeur of the several parts before described.

WITHIN the arches, on the sides of the first landing-place of the marble steps, are three doors, on both sides, answering each other. Oratories of the royal family. Their cases are of green jasper, and the rest of red; all as finely polished as those of the altar-piece. These doors lead to three apartments, which shew that they belong to kings. In the first are the religious; that in the middle forms a kind of alcove, where the kings hear mass, in full view of the great altar, and every thing that passes

passes in the church; and those, nearest the brass balustrades, on the sides of the great altar, have each an altar for saying the masses peculiar to kings. The pavements, walls, and ceilings, which are cupolas divided into compartments, are all of mosaic work, composed of the clearest jasper, and marble, and nothing can be imagined more beautiful than the compartments. The frames, with the other parts of the doors, are of jasper and bronze, the panes are of crystal, and, instead of nails, gilded screws, a variety of which produces a very pleasing effect.

Burial-place
of the kings.

BESIDES these ornaments, the oratories are so constructed, that, on the outside, they extend to the height of twelve feet, and reach the cornice, serving as pedestals to two stately pillars, and two pilasters answering to their sides. These support a chapel, or tribuna, containing the statues of those kings and queens who lie interred here. The jasper of the columns resembles that of the altar-piece. The pillars are seventeen feet in height, and of the doric order, with bases and chapiters of gilt brass. The tribunas are ten feet in breadth, from the wall which answers to the pillars, and diversified with pilasters of red jasper, inlaid with green; and the intercolumniations of black marble, denoting the seriousness and reverence becoming this awful place. The columns and pilasters, in each tribuna, form three equal spaces, which take up the whole breadth of this capacious arch.

Brass statues.

IN the middle tribuna, on the gospel side, are five statues, larger than life, of enamelled brass, and executed in a masterly manner. The first is that of the invincible emperor, Charles V, with his sword at his side, bare-headed, and dressed in the imperial mantle,
with

with the eagle on it, exquisitely cut in a piece of jasper resembling the color of that royal bird. He is placed on his knees, which is the attitude of them all, and before him is a stool covered with brocade, the imitation of which in a body of such hardness is astonishing. His consort, the empress Isabella, is placed near him on the inside; the empress Maria, his daughter, kneels behind her father, both with the imperial eagle on their mantles. Next to them are the queens of France and Hungary, sisters of the emperor; all placed in such a manner, that, without obstructing each other, they have a view of the altar; and all their faces may be discerned from thence. Near them is the following epitaph, on black marble, with letters of gilt brass:

D. O. M.

Epitaph.

CAROLO V. ROMAN. IMP. AUGUSTO HOR.
 REGNORUM UTR. SIC. ET HIERUSALEM REGI
 ARCHIDUCI AUST. OPTIMO PARENTI
 PHILIPPUS FILIUS
 JACENTI SIMUL ELISABETHA VXOR
 ET MARIA FILIA IMPERATRICES
 ET LEONORA ET MARIA SORORES
 ILLA FRANC. HÆC REGINÆ
 UNGARIÆ.

NEARER the altar, in a space capable of admitting other statues, is also this inscription:

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HUNC

DESCRIPTION OF

HUNC LOCUM SI QUIS POSTER. CAROLO V.
HABITAM GLORIAM RERUM GESTARUM
SPLENDORE SUPERAVERIS, IPSE SOLUS
OCCUPATO CÆTERI REVERENTER ABSTINETE.

That is:

“Thou, who among the descendants of Charles the fifth shalt
“surpass the glory of his actions, be this place thine, and only
“thine; ye others reverently keep your distance.”

ON the front near it is the following:

CAROLI V. ROM. IMPERATORIS STEMMATA
GENTILICIA PATERNA; QUOT LOCUS COEPIT
ANGUSTIOR SUI GRADIBUS DISTINCTA,
ET SERIE.

That is:

“Of all the arms and devices of the lineage and posterity of Charles
“the fifth, the Roman emperor, here are the few which could be
“contained in this narrow place, and distinguished according to their
“several degrees.”

BEHIND the emperor, in the intercolumniation, towards the church,
is the following:

PROVIDA POSTERITATIS CURA, IN
LIBERORUM, NEPOTUMQUE GRATIA ATQUE
USUM, RELICTUS LOCUS POST LONGAM
ANNORUM SERIEM CUM DEBITUM NATURÆ
PERSOLVERINT OCCUPANDUS.

That

That is :

“ The provident care of posterity has left this place vacant for the
 “ benefit of the future imperial offspring, who, through a long series
 “ of years, shall pay their final debt to nature.”

IN the front of the back part, is an inscription, in substance the same with that near the altar-piece, it being proposed, to place in both the arms and achievements of the ancestors of the imperial family, those of the father's side in the front, and behind them those of the mother's; this, when finished, must form a very grand spectacle.

OVER this doric colonade, the triglyphs of which are gilt, and the spaces, in the friezes, of red and green jasper, is a frontispiece with two ionic columns, and a square compartment, incrusting with stones of a bright sanguine color, decorated with the imperial arms, and of the breadth of the space where the statues stand. An eagle of a remarkable size, holds at its breast the shield of the arms of Castile, and the other states of this monarchy, superbly adorned with helmets, crests, and plumes. The buttresses of the frontispiece join the battlements on the pilasters, which rest on the great arcade, and terminate in large semi-globes of enamelled brass; the whole height of this piece is fifty-three feet, and the breadth, twenty-eight. Royal arms.

ON the epistle side is king Philip the second, the founder of this amazing edifice, dressed in armor, and vested with a royal mantle, on which is the shield of the kings of Spain, most curiously blazoned with gems of different colors; and, in all respects, agreeing with that of Charles the fifth. He is bare-headed, his hands joined as in Statues in the other burial place.

L 2

prayer,

prayer, a stool before him, and kneeling on a cushion. At his side, and close to the same stool, is queen Anne, his last and fourth wife, mother to Philip the third, a daughter and grand-daughter of emperors. Behind the king is queen Isabella, his third wife; on his right side, queen Mary, princess of Portugal, his first wife, and mother to the famous don Carlos, who is placed behind them. All these statues were the work of Pompeo Leoni, and are noble monuments of his abilities, both in sculpture and casting figures. This tribuna, like the others, has also its epitaph and inscriptions, placed in the same order. The epitaph is this :

D. O. M.

PHILIPPUS II. OMNIUM HISP. REGNOR. UTRIVSQUE
SICILIÆ, ET HIERUS. REX CATH. ARCHIDUX AUST. IN
HAC SACRA ÆDE QUAM A FUNDAM. EXTRUXIT
SIBI V. P.

QUIESCUNT SIMUL ANNA, ELISABETHA ET MARIA
UXSORES CUM CAROLO PRINC. FILIO PRIMOGEN.

In an empty place are these words :

HIC LOCUS DIGNIORI INTER POSTEROS ILLO QUI
ULTRO AB EO ABSTINUIT VIRTUTI ERGO ASSINATUR,
ALTER IMMUNIS ESTO.

That is :

“ This void place is by him, who voluntarily declined it, reserved
“ for the most worthy of his progeny as the recompence of his virtue;
“ otherwise it will for ever remain empty.”

AN

AN inscription, on the back part, runs thus :

SOLERTI LIBERORUM STUDIO POSTERIS POST DIUTINA
SPATIA AD USUM DESTINATUS LOCUS CLARIS
QUUM NATURÆ CONCESSERINT MONUMENTIS
DECORANDUS.

That is :

“ By a wife concern for children, this place has been reserved for
“ the superb monuments of the royal progeny, when they shall
“ submit to fate.”

THE inscription on the front, where the escutcheons are to be placed, are these words :

PHILIPPI REGIS CATHOLICI STEMMATA GENTILITIA
PATERNA QUOT LOCUS COEPIT ANGUSTIOR SUI
GRANDIBUS DISTINCTA ET SERIE.

Which has been explained in speaking of the emperor, father to this most illustrious monarch. Over these solemn pieces is another frontispiece, exactly similar to the former.

THE shield of the royal arms is a most resplendant work, composed King's arms. of gems of the finest lustre, and terminated with three magnificent crests of gilt brass; that in the middle is a crowned lion, holding a sword, and, on its side, are two serpents, all significant emblems. The lion, with the crown and sword, representing a just and brave prince, and the serpents, prudence; the three capital endowments of a sovereign.

HERE

HERE would certainly be the proper place for an account of the pantheon, or sepulchre, of the kings of Spain, as lying under the steps of the great altar, near the foundation of the church; but this being an extensive subject, and of all the parts of that wonderful edifice, the most highly finished, as the crown of its magnificence, I shall reserve it for the conclusion. Let it, at present, suffice to say, that it is called the pedestal of this transcendant chapel, where the mysterious object of our faith, has, by the devotion of those princes, been placed in such propriety and splendor, that, even in death, they lie prostrate at his feet; at the same time, like Solomon's lions, they support his throne, expecting from his goodness, the recompence of their virtues, in the state of happiness above.

Paintings on
the ceiling.

So august and magnificent is this great chapel, that the spectator leaves it with regret, being on all sides surrounded with the most charming objects; for, besides all the beauties of the steps, pavements, paintings, oratories, altar, tabernacle, and arcades, the ceiling is not without suitable embellishments. In the center is a most majestic piece of the coronation of the virgin Mary, and, on the sides of the windows, which are in the form of a crescent, stand the four greater prophets. On the windows are painted angels, of a more than human beauty, with other decorations, which have a noble effect as corresponding to those of the choir; both are by the celebrated Luqueto.

C H A P.

CHAP. VII.

The excellent Fresco Paintings in the great Chapel, and the other Arcades of the Church, done by Order of His Majesty CHARLES the Second.

THE lowest ceiling, which is that over the cross naves, is, like all the others of the church, painted by that Apelles of our age, Lucas Jordan, a Neapolitan, whose skill and judgment in painting the great stair-case, as we shall hereafter remark, pleased his majesty so greatly, that, as a mark of distinction, he appointed him to display the beauties of his pencil in this august place. Accordingly, in the middle of the great altar-piece, he painted the assumption of our Lady, and, on the ceiling over it, her coronation in heaven; and it was a very pretty thought of his, that, on the ceiling adjoining to it, should be represented her translation, that these mysteries might be connected.

ON one side, in the picturesque cornice, which extends the whole breadth of the arch, over the south window, the artist placed the bed in which the virgin Mary expired; and on the other side, answering to it, over the north window, the sepulchre, wherein her body was deposited.

First painting.

TOWARDS the south, some of the apostles and disciples are represented, standing near this majestic bed, expressing that tenderness and sorrow which they naturally felt at such a deplorable misfortune; whilst angels are bringing through the air other disciples, who were preaching

preaching the gospel in remote countries, that they might be present at this great event. The countenance of the virgin mother expresses the most anxious desire of delivering up her soul to her son, who had preserved it in spotless purity.

THE virgin's majestic bed is environed by angels and seraphs, mingled with apostles, whilst others, over them, with their wings support the pavillion; or descend from the empyreal heaven, attracted by the resplendent rays, issuing from the face of their sovereign.

IN the upper part are seen descending from above, seated on clouds of gold, the virgin's parents and her husband Joseph. On one side of the window is represented Jesse, with the blooming branch, shooting from his root; and on the other, the valley of Jehosaphat, whither the virgin's body was carried from Jerusalem, on the shoulders of the apostles, attended by an innumerable train of the inhabitants of heaven and earth; a new sepulchre having been prepared there by the filial care of her holy son. Over the window are Abraham and Isaac represented at the sacrifice.

ON the other side, facing the north, in a compartment of the like dimensions as that towards the south, is the holy sepulchre, and under it Jacob's vision of the ladder, reaching to heaven, with angels descending and ascending on it. On the sides of the window are those two pious princes, Josiah and Hezekiah, whose names, according to St. Jerom's explication, import fire and the strength of the Almighty. Accordingly, Josiah holds in one of his hands a flame, and in the other, the volume of the law, to denote his ardent zeal for, and remarkable observance of every part of the latter. Hezekiah,
with

with eyes lifted up to heaven, rests on a column, indicating his firmness in maintaining the service of the temple, and particularly that of the passover, which was an emblem of the capital subject of this admirable series of paintings, the translation of the blessed Mary.

ON the upper part are the apostles, standing round the sepulchre in proper attitudes, while celestial music was heard in the air during three days: when it ceased, they concluded, that she was risen, and ascended into heaven. Accordingly, they removed the stone that closed the sepulchre, and were all filled with a pleasing amazement at such an extraordinary translation, some looking into it, others towards heaven, with looks and gestures expressive of the pleasure and surprize which filled their minds. The valley is enamelled with flowers, and two angels hold a festoon at the foot of the sepulchre, while troops of seraphs, amidst beautiful clouds, with palm branches in their hands, point to the resplendent track along which the virgin passed to the empyreal heaven. Every part of this grand piece is executed with the most delicate skill and judgment, and being connected with the assumption in the altar-piece, and the coronation in the ceiling, the spectator is surprizingly affected by the combined representation of such mysteries.

IN the west part of the principal nave, joining to the ceiling of the choir, where Luqueto has painted a celebrated glory, is another compartment, exactly corresponding to that of the east side; the extent of which takes in the two arches of the towers. Here the artist has exhibited that universal judgment, which, besides the particular relative to every individual, is to pass on all mankind;

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when

Second
painting.

when the supreme Judge will manifest the rectitude of his proceedings, conferring eternal rewards on the good, and sentencing the wicked to everlasting punishments.

ACCORDINGLY he divided the ceiling into three parts, two at the opposite windows, and the other in the middle of the concave; and here, as the most conspicuous part, he erected the tribunal, being a congeries of protuberant clouds, rising in the form of a pyramid, and supported by a great number of angels. On the summit is seated the great Judge, the Son of man, most magnificently arrayed, with a crown of gold on his head, a scepter in his right hand, and in his left a sickle, stretched out as entering on the harvest of mankind, the time being come for separating the wheat from the tares. The divine person, executed to the height of human skill, is not to be viewed without reverence. On his right, the properest place for so exalted a person, is the holy virgin, adorned with an azure mantle over a white vest, her beautiful face, with a look of compassion and love, turned towards her son, and her arms extended as interceding for mankind. On each side of this mountain of clouds are seen the apostles sitting in judgment, as the reward for their constant attachment to their master, and their abandoning all things for his sake.

AT the same height with the Judge, and in his sight, stands the cross; for, at his coming, the cross shall be seen in heaven, as the distinguishing mark and banner of his government: and, by the admirable skill of the painter, though large, it seems to stand upright in the air without resting on any part of the arcade, and environed with a glorious effulgency. But the appearance of the other part of
the

the heaven expresses dejection and melancholy; the sun, moon, and stars, are darkened and eclipsed, according to the prodigies which are to usher in that tremendous day, the period of all sublunary things, and the extinction of even death itself. In the two lower parts of the division of the ceiling, four angels are seen in the air, two on one side, and two on the other, sounding to the four parts of the world the trumpets of the judge; whose powerful sounds shall echo through the tombs of all countries. Asia and Europe are on the sides of one window, and on those of the other, Africa and America, evidently distinguished by their attributes and devices. The first of these divisions, contains the graves opening, the dead rising, and skeletons beginning to be cloathed with flesh; in which striking scene, the most signal operation of divine Omnipotence, the painter has displayed both his knowledge in anatomy, and a surprizing elevation of genius.

OVER the windows, in the second compartment, is the valley of Jehosaphat, crouded with human beings from all nations; some, by the ministry of angels, disposed on the right hand of the Judge, and others driven to the left, in order to hear that final sentence which fixes on them either eternal felicity or misery; and the immediate execution is seen by those on the right hand, who, with countenances full of rapture, are led by celestial spirits to the mansions of glory; while those, on the left, in all the agonies of despair, are lashed by infernal fiends, flying from St. Michael into the extended mouth of a horrible dragon, ejecting the flames of unquenchable fire.

THESE are the most remarkable objects in this concave ceiling; the expression is so delicate and spirited, and, at the same time, so much

in character, that the best Italian masters acknowledge it a most admirable performance.

IN fine, these and the other works, both of sculpture and painting in the great chapel, not only equal, but even surpass all the other parts of the church. Should a stranger suspect, that my description exceeds the structure, he will be convinced on viewing it, that I have fallen infinitely below it.

Third
painting.

THE next arcade is that on the right hand of the cross nave, where are represented the children of Israel, travelling through the wilderness to the land of promise, after their passage through the Red Sea. Nothing can be more entertaining than the variety in this piece; the multitude of families, men, women, and children, passing over the verdant mountains, and craggy rocks of the wilderness, where trees, shrubs, and flowers, are represented in a variety of beautiful colors! Some are carrying their furniture; and the women, on their heads, have the utensils borrowed from the Egyptians; others are mounted on beasts of burden: some are resting themselves; some marching. Moses is seen on an eminence, pointing to the Red Sea; part of which is still divided for their passage, and the other part tumultuously reuniting to complete the destruction of Pharaoh's host, as a punishment for his presumption. On the other side is Miriam, the sister of Aaron, and other women, celebrating that miraculous event, accompanying their voices with instruments. On the upper part of the concave, is a glimpse of heaven, and the Almighty, as it were, ordering the angels, to take the sword, and execute his wrath on the heathens; which is represented by dark and tempestuous clouds, darting thunderbolts and lightening on them, and so happily executed,

executed, that the objects excite terror, while the manner raises admiration.

OVER the windows, which are here similar as in the other arcades, the paintings are exceeding fine. In one part are Bezaleel and Aholiab, who constructed the ark of the covenant, the tables, and altars, after the pattern, which God gave to Moses on mount Sinai. On the other are Eliezer and Gershom, the sons of Moses, and Zipporah, his wife, who came with Jethro, her father, from Midian, where he was priest, to congratulate him on his fortune and victories: accordingly they are accompanied by minstrels playing on various instruments; the whole so agreeably diversified, and the coloring so beautifully varied, as to render it an admirable piece.

IN the front of the cross nave, below the arch, which terminates the ceiling, is another very large window facing the north, and the sides of it being very spacious, the painter has represented, on one, the manna falling in the desert, with the Israelites eagerly gathering it up, as the food with which God fed them, during their wandering in the wilderness: an admirable symbol of the true manna in the eucharist. On the other side of the window is the mighty Samson, not rending the jaws of the lion, which furiously assaulted him, but as passing by that place afterwards, when he saw issuing from the carcase of that ravenous beast, a swarm of bees, which had formed a honey-comb in his mouth: a very extraordinary event, and by St. Austin allegorically applied to the death of Christ, the Saviour of the world, the Lion of Judah, from whom hath proceeded the innumerable multitudes of Christians, with that delicious honey-comb, the memorial of his death, which imparts unto them life eternal.

The

The masterly execution of these histories is such, that they are viewed with the greatest pleasure and admiration by the best judges.

Fourth
painting.

THE last painting, on the left hand of the cross nave, is that signal victory over the Amalekites, the first the Israelites gained, after passing through the Red Sea; and in acknowledgement of which Moses erected an altar to God in the wilderness of Raphidim, attributing to him the honor of his first success; similar to the intent of the founder of this church and altar, who also erected this stately fabric in a desert, and in acknowledgement of the first victory in his reign. Amidst some peaks, projecting above the summit of a mountain, is Moses, kneeling between Aaron and Hur, with his hands lifted up to heaven; while Joshua is at the head of the troops of Israel, spreading carnage among the enemy, both horse and foot, who vigorously sustained his attacks. Aaron and Hur, who are near Moses, bear up his hands; the scripture informing us, that, whilst he held them up in prayer, Israel prevailed, and if he dropt them through weariness, or his ardor slackened, the scale turned on Amalek's side; whereas, by being supported, he held them constantly up without any weariness till sun-set, when the enemy was totally defeated.

ON the upper part of the ceiling, or arcade, is a great part of heaven, with clouds emitting coruscations of light towards Moses, as a sign that his prayers had penetrated the heavens, and that to them was owing the illustrious victory then obtained. With the beauties of a delightful country are blended the horrors of a field of battle, which has a most happy effect; indeed, this artist had a singular talent for military representations.

ON

ON the sides, over the windows, stand four of the judges of the people of Israel, most renowned for their exploits, which, under the divine auspices, they performed in defence of their country. On one side is Othniel, and Ehud noted for his dexterity in fighting with both hands. In their dress, countenances, and attitudes, both display that intrepid courage, with which the first subdued Chushan, king of Mesopotamia and Syria; the second, Eglon, king of Moab, and preserved the people in peace many years; in regard to the glory of their achievements, and the rectitude of their judgments, the scripture styles them the saviors of Israel.

IN the other part are Gideon and Jephthah, both heroes of great reputation. Jephthah is joined with that noble warrior Gideon, his predecessor in the government, to whom heaven was pleased to give him an assurance of the remarkable victory over the haughty Midianites, in the miracle of the dew and the fleece. If we may believe historians, Philip, duke of Burgundy, had an eye to this transaction, and not to the fable of Jason in Colchis, in the institution of the order of the golden fleece, which was in the year of our Lord 1430, and the grand-mastership made hereditary in the kings of Spain, of the most august house of Austria.

IN the front, towards the south, under the arch terminating the ceiling, is another large window, exactly resembling that towards the north, adorned with an apposite scriptural history on each side. If the lamb in Gideon's fleece be a memorial of the valor, it likewise represents the sacramental lamb, who supports and animates his faithful adherents in their progress towards heaven, preserving them from dangers, and strengthening them in temptations: accordingly,
on

on one side of the window is the prophet Elijah, with an angel bringing him bread, by which he was enabled to reach the top of mount Horeb. On the other side is David, receiving the shew-bread from Abimelech; both were persecuted by very powerful adversaries, Elijah by Jezebel, and David by Saul. These and the other histories on this superb ceiling make the greater impression by the excellency of their representations. The greatest judgment is shewn in the looks and gestures of the persons, and the charming perspectives are always viewed with fresh delight and admiration.

LET us now proceed to the four arcades that terminate the collateral naves: one of which is over the great altar of the virgin, the other, that of St. Jerom; of the two lower, one is over the chapel of the doctors of the church, and the other above that of the virgin. These are separated at an equal distance from the principal nave and the cross. Their convexity is of a considerable height, though short of the others before mentioned. On that of the gospel side, and over the principal altar of the virgin, it was thought proper to paint the circumstances of the annunciation; as also the nativity of our Saviour, and the adoration of the magi; which the Spanish monarchs, guided by the star of their devotion, have frequently imitated in this superb chapel. The angels are represented as worshipping him, and the rebellious consigned to terrible punishments. The whole is executed with admirable skill, and an enchanting diversity.

First arcade.

ON the east side of the arcade is seen the highest mystery, as we are told by St. John, that there appeared another wonder in heaven: a woman clothed with the sun, the moon under her feet, and crowned with twelve stars. By the crown of stars is intimated her royal descent,

descent, and the assemblage of all the virtues. The moon under her feet expresses her exemption from the weaknesses of the children of Adam: and she was clothed with the sun, as then pregnant with the true sun of righteousness.

THUS is the most holy Mary placed here in the empyreal heaven, environed with mystical ornaments of incomparable beauty and majesty. To these the artist, with a noble boldness, has added not only the annunciation, but the Holy Ghost, as an effulgent dove, hovering over her, and the eternal father, affectionately looking down upon her, and her son. The whole scene appears amidst lucid clouds; that it may be said, indeed, to form a heavenly spectacle. On one side is placed Joseph with the blooming branch, as the worthy bridegroom appointed for Mary: on the other, the eastern kings, according to David's prophecy, bringing gifts, and, with all the pomp of eastern majesty, worshipping the divine infant as king of kings. Within the concavity, on the north side, are the good angels, who, on being informed of the mystery of the incarnation, paid him the worship due to his divinity; and, headed by Michael the archangel, with his sword and shield, in a most graceful attitude, express joy and triumph in their looks and gestures, on account of their victory over the prince of darkness, who refused to pay homage, and even formed designs to place himself on the throne of heaven. Accordingly he is represented in the figure of a seven-headed dragon, falling, together with his adherents, from the clouds, where the battle is represented, into the dark abyss, the place of their eternal torments. Around are several choirs of angels, celebrating this achievement; some have instruments of music, others lillies and roses in their hands. The beauty of their faces, heightened by

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devout emotion, as worshipping the Divinity, are inimitably expressed. In the upper part are others, holding the fleuron, from whence hangs a silver lamp, which is not only a very splendid ornament, but has a great affinity with the mystery, whose light came from above. The appearance of these various objects is greatly improved by the masterly disposition of them.

BENEATH, in the four planes of the angles, where the arcade begins, are four of the ten pagan Sybils, to whom many of the ancient fathers, since Theophilus of Antioch, gave the title of prophetesses of the gentiles: such, indeed, was the veneration paid them in the world, that Clemens Alexandrinus affirms, that many thought them sent from heaven. Lactantius says, that St. Paul exhorted the faithful, to read the books of the Sybils; St. Austin even cites several of their prophecies, in which, with astonishing certainty and clearness, they foretold the principal mysteries of the Messiah, and the redemption of mankind.

THE first of the four is the Sybil of Cumana, who prophesied of the divine logos, and of his nativity; this is a very animated figure, and seems proclaiming those stupendous mysteries. The second is the Sybil of Cumæ, who foretold the universal tranquility and affluence, which was to attend the coming of Christ, and nearly in the same words as the prophet Isaiah: accordingly, she is represented as pouring out of a cornucopia, the ancient emblem of plenty. A third is the Persian Sybil, who prophesied of the preaching of John the baptist, and his baptizing in Jordan; this is signified by her pouring water from a shell, with one of her arms lifted up. Both the shell and the water are extremely admired. The fourth is the Lybian

Lybian Sybil, who, among other miracles of Christ, foretold that of the loaves and fishes in the desert, with a perspicuity and precision beyond all doubt; this particular is intimated by a fish and a loaf in her hands. The design and coloring in them all is excellent, and their various dresses, with the groupes of sportive genii, some holding, and others, as it were, turning over the books of their prophecies, make a very entertaining appearance.

ON considering the distribution of the several pieces, and the skill which shines in every part of them, the arcade appears like a canopy, or pavillion, erected for the majesty of the venerable host, and of the reliques already mentioned. It has indeed been remarked, that, within this concave, there are some void spaces which might have been better filled; but if it be considered, that the subject, here represented, is the fall of the angels, and their expulsion from their thrones in heaven; these void spaces are so far from being exceptionable, that they correspond with, and illustrate the history, expressing the great vacancy made in the empyreal heaven at the expulsion of that powerful dragon, who drew after him the third part of the stars. They are therefore no oversight, but, like the rest of the paintings, display the great sagacity of the painter.

THE first proof of it is the very next picture, on the epistle side, over the principal altar, or that of St. Jerom, where the saints are seated on the stately thrones, which the apostate spirits had forfeited. These fill the whole concave of the ceiling, diminishing in the most exact perspective, from the border up to the center: all their faces are expressive of the joy they felt, and are clothed with lucid robes of fine linen, crowns on their heads, and palm branches in their

hands. Some, by their attributes, are known to be apostles, or evangelists, the immediate disciples of Christ, and the venerable teachers of the faithful; others, martyrs and confessors of invincible zeal, patriarchs, prophets, popes, doctors, hermits, recluses, and anachorets. The design of this superb piece is to exhibit those persons whose reliques are deposited in the altar, besides innumerable others contained in the reliquaries, collected with great labor and caution, and at an immense charge.

IN the four angles are the four doctors of the church, with this difference, that, instead of St. Jerom himself, is a lion, finely expressed as guarding his library. Above it, is an angel, founding a trumpet as at the last day, with the thought of which his mind was continually impressed. Beyond this is the saint himself, when young, prostrate before the throne of God, who enjoins the angels to scourge him for the excessive delight he took in reading Cicero, as he himself relates; and which flagellation he concluded to be a proof, that he was beloved by God, as chastising them whom he loves: accordingly, relinquishing all human studies, he gave himself up entirely to expound the scriptures, promote divine knowledge, and confirm the truth and importance of his lectures by a most exemplary sanctity of life; so that he became one of the greatest luminaries of the church. In the reliquary of this altar is kept the saint's head, and the countenance is so expressive of whatever is noble and amiable, that it may be compared to a casket of fine gold, containing treasures of wisdom, and enriched with inestimable gems, the sciences and virtues, for which that saint was so eminent. Though the other saints are painted in the same manner, with their ensigns and attributes, and as if already in possession of the heavenly rewards
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due to their christian virtues, yet to avoid prolixity, I shall only say, that as St. Laurence, the patron of this edifice, is seen most admirably represented, on the ceiling; so in this altar is his head, crowned with a wreath, and an inscription of gold letters, CASENT SANCTI LAURENTIS; a whole thigh, with the skin quite burnt, and marked with the prongs used in turning him on the gridiron; a foot with a burning coal between the toes, which is of more value than the richest carbuncle; an arm, and so many other fragments, that, if joined, they would nearly make an entire body. All these are kept in costly vases, pyramids, and little temples. Even one of the bars of the gridiron, on which the magnanimous martyr lay, is seen here in the hand of a celebrated statue of that saint, made by order of a late monarch of Spain, and, though bigger than life, is of silver, decorated with gold. It is in the habit of a deacon, and weighs eighteen arrobas and a half. On the breast, as a rich gem, depends another relic of this famous Spaniard, being part of one of his shoulders. There also hangs a silver lamp from a fleuron, appearing to be supported by angels, smiling at each other; which, with the beauty of the clouds, and the astonishing glory of some glimpses of heaven, efface the remembrance, or, at least, cool the admiration of the angels, thrones, beatitudes, glories, and vivid colors in the preceding, with which we had been transported.

THE other two vaults, answering to those already described, and occupying the two angles of the church, are filled with a like judicious Third ceiling. assemblage of grand and pleasing objects; the execution is so masterly, and the colors so beautiful, that the spectator hesitates, which he shall prefer. These paintings exhibit two signal triumphs; the first, which is on the ceiling of the chapel of the doctors, where the
reliques

reliques of those venerable persons are deposited, represents the triumph of the church militant, in the form of a beautiful lady, clothed with all the ornaments of the pontifical habit, and with a crown on her head, displaying the supreme majesty of those who fill the apostolic chair, their dominion over all earthly potentates; that irresistible power, that unshaken stability, against which the gates of hell never have, nor ever will be able to prevail. In one hand she holds the keys, with which she opens and shuts the gates of paradise, and the book of the holy scriptures; and in the other, a cross with three arms, representing the signal triumphs, sometimes obtained by suffering, and at others, by preaching, that the church has gained over the perfidy of the Jews, the cruelty of the pagans, the subtilty of the heretics, the blindness of the idolaters, and the machinations of schismatics.

THE expression of this piece, the number, propriety, and ornaments of the figures, are all together admirable, and convey great instruction. The virtues are virgins of the most exquisite beauty; the sciences, at present so gloriously flourishing in Spain, are represented in a proper gradation, all of amiable aspects, and a suitable drapery. Faith, with a cross and chalice, leads the van; hope, which animates us in our voyage through the tempestuous sea of this world, rests on an anchor; charity, the bond of perfection; prudence, whose characteristic is perspicuity; prayer, religion, repentance, grief, obedience, and humility, tranquil under abasement; fear, as flying apart from some small flame; gratitude, constancy, abstinence, the gift of tears, with other personified powers and qualities of the mind, are all represented with emblems, equally expressive and beautiful.

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IN another part is divinity in her car, with her head touching the heavens, and a scepter in her hand, as queen of the sciences, who are represented as her attendants. The mystic, and the infusive, which, in sweet repose, is visited with illuminations from above; the scholastic expositive, and moral, the several branches of that supreme science, in their looks, attributes, and spirited attitudes, intimate the proper union of theory and practice. At beholding this venerable retinue of the church, the vices are abased, enraged, and overthrown; errors, like darkness, the emblem of them, flying from the true light; heresies and heretics, Arius, Luther, and Calvin, are thrown down, and trampled under foot by the triumphal car.

IN the open part of the car are seen St. Gregory the great, St. Jerom of all the greatest, together with St. Athanasius; and, on the other side, St. Austin, and St. Ambrose, accelerating the motion of the wheels; before them, and employed in the same honorable labor, each pulling at a rope, are St. John, St. Chrysostome, St. Ildefonso, St. Hilary, St. Cyprian, St. Leon, St. Anselm, St. Bonaventure, and others, all joining St. Thomas, who, blending together the quintessence of the writings of the holy fathers, with the golden threads of his eloquence, accuracy and judgment, has left us the most valuable works. This magnificent piece takes up the whole concave of the ceiling to its center, where hangs the silver lamp, and where grace is represented in the form of a beautiful virgin, clothed in white, to denote purity. Her hand is held out to a most amiable female figure, issuing from the clouds, intimating the divine goodwill to men; as the effusion of the heavenly gifts is represented by flowers which she drops, while angels, in the most lively postures, intercept some, and form them into wreaths and garlands, in token
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of their joy at this important triumph, and the renewal of human happiness. The figures in this piece, which are as big as life, are above seventy in number, all dressed in robes, forming a venerable groupe. Some are seated on clouds, so elegantly painted, that they appear to be such in reality; others are in motions, very naturally adapted to the services they are supposed to be engaged in: and amidst such a multitude there is not the least confusion, or impropriety. Let not the number of figures be critized; for, in triumphs, it is unavoidable. Besides every figure here augments the grandeur of the subject.

Fourth vault. IN the other triumph, over the chapels of the holy virgins, with whose reliques this magnificent basilic is also enriched, the number is not less, but the figures still more beautiful and transcendent. It is called the triumph of virgin purity. Here we behold the virgin Mary, empress of heaven and earth; her beauty exceeding what belongs to mortals. Her retinue is composed of all those whom grace enabled, by martyrdom, or voluntary banishment, to preserve their virgin purity. She is represented in an august triumphal car, her filken hair loose, an azure mantle thrown over her snowy vest, and with a scepter in her hand, leading this angelic company to her glorious son.

THE bridegroom, the prince of peace, appears in the form of a white lamb, at the fore part of the car, as on a refulgent throne, holding a slender cross with a banner at the end, and his head affectionately turned towards his virgin mother, inviting her to receive the diadem: accordingly, two angels are flying towards her, bearing an imperial crown. The chariot is moved by holy virgins, as it were, marching in order on both sides, and behind; whilst a troop of others

others before draw the traces, which are the delicate works of their hands. The lamb is attended by a sportive group of winged boys, crowned with garlands, composed of white and red flowers, with palms in their hands, as if singing the new song in the Apocalypse. Divine love, placed at the head, holds together several traces, and is accompanied by angels, flying over him, and discharging, at the virgins, fiery darts of love; but whose deepest wounds are pregnant with the most elevated raptures; whilst other angels, still higher, are showering down roses. One holds, in his hand, a label, in which he says to love, "DUCTORIS SIC TE PRÆVIO." On the top, in the center of the ceiling, where the silver lamp hangs, is vigilance, environed by angels of lovely aspects, and remarkable vivacity in their eyes; in one hand she holds a watch, and in the other a clarion, the sound of which is explained by these words: PRUDENTES VIRGINES APTATE VESTRAS LAMPADES.

CONNOISSEURS very much admire, in this piece, the expression of the efforts of the holy virgins in moving the car. St. Agnes, animated by the sight of the lamb, labors at the first wheel, that she may fly to the embraces of her delight; St. Catharine is represented with the wheel, on which she suffered martyrdom, as if it were to accelerate the motion of the car; St. Cecilia, touching the solemn organ, approaches the spouse with a grateful offering of a pure heart; St. Agueda, together with her heart, offers her breasts, and St. Lucia her eyes. In like manner the car is preceded by another numerous troop of most beautiful virgins, and martyrs, with palms and trophies, exultingly following the banner of St. Ursula, in imitation of the eleven thousand British virgins, who performed such wonders under her conduct.

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WITH these are mingled other virgins of unspotted sanctity, though martyrs only in desire, as St. Teresa, St. Clara, St. Catharine of Sienna, St. Eustachia, St. Rosa, and others, who had not the honor of shedding their blood to increase the beauty of the fruitful field of the church, and for the enjoyment of the most lovely bridegroom. In another troop are those who distinguished their sanctity in the connubial state, as St. Anna, St. Isabel, St. Helena, St. Paula, St. Isabel, queen of Portugal, and others, rejoicing in the glorious recompence of their undefiled marriage.

HERE likewise, but lower down, is another virgin retinue of the blessed Mary, composed of the most celebrated matrons of the old testament, who follow at a distance, and are known by their attributes. In the first compartment is the prophetess Miriam, the sister of Aaron. She is attended by a troop of women with musical instruments, praising God for preserving them from the rage of the Egyptians, by causing the sea to overwhelm them, and bringing them to the land of promise.

IN the second division is a very beautiful figure of Deborah, the judge and prophetess of Israel, with a truncheon in one hand, and a book in the other, sitting under a tufted palm-tree, as on her seat of judgment. She, jointly with Barak, the commander of the army, overcame the forces of Jabin, king of Canaan, commanded by Sisera, who, in his flight, was ignominiously slain by the hands of the magnanimous Jael, here represented by the side of Deborah, holding in her hands the hammer, and nail which she drove into the temples of the defeated idolator. On the sides are young women, with musical instruments, celebrating the wonderful event. One of them,
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with a piece of music in one hand, and beating time with the other, seems rather nature than imitation. The space, between this border and the other, makes a noble appearance, and, to the fair sex, conveys the most sublime instructions, being filled with the following figures. Abishag, the Shunamite, whom the scripture terms, *PUELLA PULCHRA NIMIS*; Ruth, with a sheaf of corn, saying of herself, *INVENS GRATIAM*; Rebecca, extremely beautiful, with a water-pot, and this motto from the scripture, *INCOGNITA VIRO*; Rachel, with a shepherdess's crook, and the scriptural commendation, *DECORA FACIE*; and, next to her, is Susanna, *NON SUSTINUIT INIQUITATEM*; also Abigail, of whom it is said, *BENEDICTUM ELOQUIUM TUUM*. These are selected as the most eminent examples of virginity, decency, constancy, prudence, discretion, humanity, and the other virtues, which the painter has judiciously introduced here, to heighten the dignity of this triumph; where, amidst such a glorious retinue of so many brides of the divine lamb, is seen the queen of virgins, arrayed in superior pomp, and seated in the car of triumphant majesty.

IMMEDIATELY follows the third division, where is seen Esther in a royal dress, but fainting in the arms of her honorable women, when, for her consolation, it was said to her: *NON PRO TE SED PRO OMNIBUS LEX CONSTITUTA EST*; a very apposite inscription, held by a graceful page, and fastened to the royal scepter.

IN the last division is the intrepid Judith, attended by her maid, holding a sword, with the point on the ground, and, at her feet, the head of Holofernes; an action, by which she saved both her country, and herself, and gained universal applause. The women,

joining in the festivity, with musical instruments, are all represented in a most lively manner; which, with the beauty of the figures, the richness of the habits, the gracefulness and spirit of the attitudes, the variegated clouds, and the effulgent glimpses of heaven, seem beyond any successful imitation.

Entrances
into the
choir.

THE artist, after these astonishing pieces, proceeded to two others, at the entrances into the choir of the church, both on the convent and the college side. Through the former, the monks pass to their religious exercises; at which the royal family, during their residence at this august monastery, are pleased to assist at some particular offices of devotion.

THE vaulted ceilings are divided each into four compartments; less indeed than the preceding, in extent and elevation, but, in the excellence of the paintings, may be said to surpass them. In one of the compartments, on the convent side, is David, the author of the psalms, painted in a penitential posture, kneeling, and his hands joined, that his praises, ascending on the wings of true repentance, may be the more acceptable at the divine throne. Near him is the prophet Nathan, pronouncing these words: DOMINUS TRANSTULIT PECCATUM TUUM, NON MORIERIS; for God desires not the death of a sinner, but rather that he should live to serve and adore him. A remarkable document to princes, and indeed to all mankind; but here enforced by the most striking expressions and vivid coloring.

IN the second division of this arcade, which faces the former, the subject is likewise king David, repenting of his ambition in numbering the people, and laying on them an unnecessary impost. Near him

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is the prophet Gad, offering him, from the supreme Avenger of guilt, the choice of three different punishments ; a three years famine ; three months war, in which his enemies should prevail, and pursue him from place to place ; or a pestilence of three days. Over them is an angel, holding in his hands the emblems of those terrible scourges. David's countenance and attitude express the deepest humiliation, and, at the same time, speak his conviction, that it is better to fall into the hands of God than man.

IN the division, on the right hand, is the same king, but in a state more consonant to his virtues, offering burnt-offerings and peace-offerings on an altar, which he built in the threshing-floor of Araunah the Jebusite, as a thanksgiving to the divine clemency in causing the pestilence, which had swept such multitudes away, to cease. In the air is the angel, seen by David, Araunah, and others, sheathing the destructive sword ; and nothing can be more graceful than his manner of doing it. The beauty of this piece is very much heightened by the flocks and herds designed for the sacrifice. The bullocks seem alive, and, without any reluctance, or compulsion, present themselves to the axe.

IN the fourth, or last division, the royal psalmist is represented striking his harp, his eyes lifted up to heaven, and with such a countenance, that he may well be said to sing with heart and affection ; which alone can render our imperfect worship acceptable. On the top, amidst golden clouds, is seen part of the plan, received from God as a model for the temple which his son was to build ; whilst some angels, with raptures, point to the place designed for its situation, as if rejoicing, that mankind would have a place for imitating their celestial employment. These pieces are exquisitely painted,

painted, and perfectly suitable to the place, filling the mind with that awful sense of the Being we worship, which it becomes us to be penetrated with, when we approach his presence.

THE ceiling, on the other side, through which the monks of the college enter the choir, contains four particulars of the wise Solomon in as many compartments. In the first, Zadock, the high-priest, and Nathan, the prophet, are anointing him king in Gihon. In the second, God appears to him in a vision, imparting to him that wisdom, which, with a prudent humility, he had asked preferably to every thing else. Many resplendent beams descend on him, indicating the divine illuminations with which God, the fountain of true light, was pleased to favor him.

IN the third compartment is the famous judgment of the two harlots, who laid claim to the same child, when he ordered it to be divided, that each might have a part; and the real mother, in agony at the king's feet, intreating, that, rather than her poor babe should be put to death, it might be given to her cruel adversary, who had applauded the sentence, and urged the execution of it: an action which induced the king to adjudge the child to her, whose tenderness declared to be the real mother.

IN the fourth and last division, is the visit paid to that celebrated monarch by the queen of Sheba, who, moved by the fame of his wisdom, had determined to prove it by many curious questions; but found it to exceed report. In each of these passages of Solomon, and the preceding of David, the painter may be said to have exhausted all the judgment and skill of his art, whether we consider majesty, elegance,

elegancy, the choice of the colors in the several draperies, or the propriety and comeliness of the persons. From the edges to the central height of the ceiling, there is not a single place, in which the curious eye does not meet with objects, where the coloring, the spirit, and the execution, equally fill the beholder with admiration.

THESE pieces put the finishing hand to the paintings on the arcades of this church, which are no less than ten, and some very spacious, as we have before particularized: yet they, together with the great stair-case, took the painter up only a year and ten months; and from this small period must be deducted the holy days kept by state and church, and some for his private concerns and relaxation. It is indeed surprizing, that such perfection should be joined with such dispatch. The king allowed him two hundred golden crowns per month, for his table, besides many presents to his family, such as became the liberality of so great a monarch. The scaffolding, erected on the occasion, was designed by Joseph del Olmo, surveyor of the royal works. He consulted both strength and delicacy, but without the least impediment to the sacred offices of the church; which gave great satisfaction to the devout prince, who, as this structure owed its origin to the piety of his royal ancestors, so it was his injunction, that the execution of all its improvements should be conducted with the decency due to consecrated places.

CHAP. VIII.

Of the Reliquaries, Number of Reliques, and other valuable
Ornaments.

HAVING treated, so particularly, of the great chapel, the principal part of this august church, the sphere of the undefiled sun of righteousness, the reliquary of heaven, the best pledge, the depository of all the riches of grace and glory, amidst a splendid magnificence, which has no equal; it would be an unpardonable impropriety to pass over in silence those reliquaries, and treasures, which add a dignity to this basilic. But it may not be amiss previously to observe, that, though these sacred edifices are stiled either churches, or basilics; there is great difference between them. Churches, properly speaking, are buildings consecrated solely to the worship of God; and, at the same time, are stately edifices, erected for the preservation and honor of the reliques and images of saints.

THE word, basilic, has an immediate relation to religious worship. Kings palaces being called by that name, as indeed its etymology implies; and, from the very import of the word, according to St. Isidore, it was applied to the churches of God, and of his saints, where they reign with Christ, like kings and princes; if such a comparison be not derogatory to their celestial exaltation. In like manner, the same altar, or stone, is termed altar, and sepulchre; sacrifice being offered to God on it, whilst, at the same time, it contains the reliques of saints. And, on account of its being a sepulchre, it is consecrated and dedicated to a saint, though the altar
itself

itself belongs to God alone. The like may be said of the church, which, as a basilic, is dedicated to saints, as if it were a large shrine, or precious vase, in which their bones, and other remains, are deposited: accordingly, within this structure are kept so many celestial pledges of those real heroes, that reason is perplexed where to begin, or where to conclude the awful enumeration. If the splendor of worship, and the costliness of ornaments, be considered, very few churches can rival this: the like may be said with regard to the number and value of the reliques deposited in it with such veneration and magnificence.

IN the fronts of the two second collateral naves, and in the concavities of two large altars, one of our Lady, and the other of St. Jerom, are the reliquaries, the doors of which, towards the church, are painted in the manner of altar-pieces; besides two others, on the opposite side, of acana and caova wood, and through these they are put in and taken out, to be cleaned and ornamented. On entering this august place, when the silk curtains, before the reliquaries are drawn aside, it is as if heaven suddenly opened to the view: innumerable vases, all of gold, or silver, enriched with gems, and inclosed within the finest chrystals, or brass of the most exquisite gilding and polish, disposed in rows, gradually rising one above the other, present themselves to the eye. Each of these reliquaries has seven principal ranges, about a yard distant from each other, where these invaluable curiosities stand, disposed in the most proper manner; but as a particular detail would require many large volumes, I shall only mention them in general, not omitting to speak particularly of those which are eminently distinguished by their intrinsic value, and the

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superior

superior veneration paid them, either on account of their miraculous power, or the person to whom they belong.

Reliques of
our Saviour.

WE must begin with those of our Saviour, who has left us some of his inestimable remains. Here we behold a consecrated host of above three hundred years standing, with three bloody spots, the indelible memorials of its having been trampled on by abandoned heretics, in the town of Gorcum in Holland. This host is inclosed in a shrine of silver gilt, above three yards high, consisting of three departments, surprizingly embellished with filligrin work, and an innumerable variety of gems. It was presented, by the emperor, to Charles II. and afterwards removed to the vestry, where the same devout monarch caused a sumptuous chapel to be built, for the reception of it. Here is also a hair of our Saviour's head, or beard, kept within a rich casket. Several parts of his cross are also deposited here, beautifully incased in gold, silver and gems, some in curious crosses; all kept in vases, or caskets, of surprizing beauty and richness, particularly that exposed on Good Friday, which is of remarkable magnitude.

HERE are eleven thorns of the wreath, which pierced the tender temples of the gracious King of glory, whose abasement was our exaltation. Five are within a large chrystal vase, placed on a stand, and other ornaments of gold, and near them is a piece of the cord, which bound his hands, as if resistance was to be expected from him. Two other thorns of his crown are in a small chrystal case, held by two silver angels; and the remaining two, richly incased.

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HERE is one of the vases, which the eastern magi presented to Christ, with gold, frankincense, and myrrh, in token of their homage to him as God, King, and Man. It still contains the very myrrh, offered on that solemn occasion; and is made of a most beautiful species of agate.

HERE is also a piece of one of the nails, which fastened him to the cross; and part of the sponge, which the Romans dipt in vinegar, and put to his mouth, whilst languishing on the cross: the last relief he received amongst mankind. Here are likewise some parts of his garments, and a piece of linen, stained in many places with his blood; some fragments of the pillar, to which he was tied when his brutal revilers scourged him; and of the manger, in which he condescended to be born, in order to die for us. Every piece is kept in costly vases, splendidly adorned.

THE second place is due to his holy mother, of whom also here are some remains. In one reliquary are deposited three or four parts of her apparel; together with a piece of linen, with which she wiped her eyes, at the foot of the cross: besides these, they shew here, with equal joy and reverence, one of her hairs. The vase, in which these precious reliques are kept, is of chrystal, with a gold stand, and, besides other ornaments, is supported by two silver angels, in a kneeling posture.

The reliques
of our Lady.

WE shall now proceed to the other reliquaries, beginning with an account of the entire bodies, and, from the most remarkable, descend gradually to those of inferior character; in order to distinguish them, with some perspicuity and distinction, amidst such an innumerable

multitude. The number of entire bodies, in these august repositories, amounts to eleven.

Entire
bodies.

THE first is the body of one of the innocents, born at Bethlehem, of the tribe and lineage of Judah, so small, that probably it had not seen the light above a month, yet has now continued sound and entire above seventeen hundred years; but that power, which hath preserved the tender flesh from the injuries of time, is sufficient for all things. It is kept in a silver chest, inlaid with enamelled flowers, and gold wire, forming beautiful compartments, so that the very vase itself is a curiosity. There is also another of these infants, which wants very little of being entire. The third is St. Mauritius, that intrepid commander of the Thebian legion; he is laid in a costly shrine, composed of silver, chrystal, and brass, enamelled with gold; and, being one of the first with whose presence this church was honored, he has a particular chapel here. The fourth is St. Theodoric or Theodore, a martyr, who is placed in a most beautiful shrine of silver gilt, and the finest chrystal. The fifth is that of Constantius, a faint and martyr, a senator of Triers, who, with others of his illustrious rank, happily ended their lives by a glorious martyrdom, on the twelfth of December, under the persecution of Dioclesian. The sixth is St. Mercurius, who fell under the pagan fury of the tyrannic Decius. The seventh is St. William, duke of Aquitain; the eighth, St. Marinus; the ninth, St. Philip, son of St. Felicitas; the tenth, St. Honoratus; and the eleventh, St. Beatrix: the four last were martyrs.

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THE body of St. Beatrix was sent by pope Innocent X. to her majesty Anna Maria of Austria, when at Milan, in her journey to be married to Philip IV. and, on her landing in Spain, coming to this palace before she arrived at court, was persuaded, that such a splendid edifice alone became so valuable a relique. It lies in a silver shrine of curious workmanship, with gilded ornaments; the others are preserved in repositories of equal beauty and magnificence.

THE most remarkable reliques, next to the intire bodies, are the heads, being the principal parts of them; and of these, this sacred museum can boast an uncommon collection: the number of those, which are entire, being no less than three hundred; and among them, within another of silver, is one with a diadem, bearing this inscription: CAPUT SANCTI LAURENTII. But, notwithstanding the external proofs of antiquity, and the inscription, the royal founder imagined it to have belonged to one of the Thebian martyrs of that name, or that it was attributed to the relique to enhance its value. These doubts naturally arose from that prince's sollicitude and precaution in the search after the reliques of his sacred protector. The next is of unquestionable authenticity, that of the brave monarch, St. Hemenegildo, put to death as a martyr by his earthly father; but on whom his father in heaven conferred a crown that fadeth not away. It is preserved in a casket, which the most serene infanta donna Isabel Eugenia Clara presented to her illustrious father Philip II. and proper for such an honorable use. Another bears the title of St. Dionysius, the areopagite, a disciple of St. Paul. The founder indeed was not satisfied of its being authentic; but, however that be, it is, beyond doubt, the head of one of the primitive saints.

Heads of
saints.

HERE

HERE is also the head of the holy pope St. Blasius, a martyr; another of one of the innocents, those early flowers of the church; and the head of St. Julian, who is said to have been one of the seventy-two disciples; together with those of St. Fœlix, and St. Adocus, who offered to suffer martyrdom with the former; but his real name being unknown, the above was substituted for it. Here are likewise the beautiful heads of St. Theodoric, St. Dorothy, virgin and martyr, together with that of St. Theophilus, the martyr and illustrious consort of that virgin, by means of a miraculous present she made him.

I shall conclude this detail of the heads with that to which, indeed, the first place is due, I mean the head of St. Jerom, that eminent luminary of the church. This invaluable relique had, from time immemorial, been the boast of the convent of the white Augustine nuns of St. Mary Magdalene, in the city of Cullen, where it was held in the highest reverence. But, at the request of that pious monarch Philip II. it was removed from that convent, with two authoritative certificates of its identity, to enrich this wonderful structure, which, by his munificent piety, had been conferred on the order, which glories in having St. Jerom for its founder. It is placed within a small temple, whose beauty and lustre cannot be too much admired.

ALL the others are partly natural, and partly artificial heads, some of men, others of women, with angelic faces, deposited in splendid reliquaries: those of the men are in the altar of St. Jerom, and those of the virgins, in that of our Lady. Among the latter is a whole jaw, with several teeth, of St. Agnes, virgin and martyr, and
other

other parts of the heads of some of the eleven thousand virgins; with above sixty skulls of dauntless martyrs, besides a hundred other sacred remains, which excite reverence in all who are not lost to religion and true heroic virtue.

BESIDES these, the number of arms, or the principal bones of Arms of
faints. faints, is so great as to stagger belief; for it appears from an exact account taken of them, that they exceed six hundred. Of these reliques, that which claims our first notice, is part of one of the arms of St. Laurence, the patron of this wonderful structure, containing the fibres from the elbow to the shoulder. It is incased in an arm of silver, the ancient fashion of which is an indubitable testimony of its being genuine. This respectable piece was brought from Savoy, whither it had been sent by pope Gregory the great.

THERE is another of that most illustrious patron of Spain, St. James, the apostle, which, with a sword in the hand of it, has often struck the moors with a supernatural terror: another, of the apostle St. Bartholemew; another, of St. Mary Magdalene; and another, of one of the innocents, entire with the hand; the favors of heaven being never wanting to those who have hearts to supplicate for them, and such pure hands to receive them.

HERE likewise is seen the arm of that celebrated Spanish martyr St. Vincent, born at Huesca; and one of that excellent virgin Agueda, who, with such singular fortitude, suffered martyrdom; this also is entire with the skin and the hand, and is preserved in an arm of silver. Another, of the seraphic father St. Ambrose, the force of which arm laid at his feet that pious and martial emperor Theodosius, who was
also

also a native of Spain. That of St. Barbara; another, of St. Sixtus, a worthy associate of the devout and intrepid St. Laurence; and another, of St. Ivo. Besides these, there are an infinite number which we cannot particularize; but we must not omit to mention, that many of those, which, the multitude of them renders proper to pass over in silence, belonged to the intrepid warriors, who fought under the banners of St. Maurice and St. Ursula.

HERE is also a hand of pope Sixtus, very probably that with which he delivered to St. Laurence the treasures of the church, given to him by the two Philips, father and son; and here, as it were, it repeats that glorious act of judicious munificence. Near it is a finger of that immaculate glory of the Spanish nation, St. Laurence, and another of that venerable matron St. Anne; both placed in shrines of prodigious value.

A long catalogue might be drawn of bones, remains of the breast, neck, ribs, and other parts, which this sacred anatomy-chamber displays, set and kept in rich vases, and some with particular indulgences; particularly St. Alban's rib, which is most splendidly incased, and was the gift of pope Clement to Philip II. together with those sent by the duke of Mantua, and which, on the feast of St. John the baptist, were deposited here with remarkable exultation and solemnity.

A memorable
relique of
St. Laurence.

I cannot, however, take my leave of these remains without mentioning particularly a relique, which was once a part of our Spanish martyr, the patron of this amazing edifice. It is one half of the thigh-bone, and the following miraculous circumstance is related of it.

it: pope Gregory XIII. judging, that it would be a proper gift to this most splendid chapel, dedicated to that saint, and, at the same time, too valuable to be wholly parted with, ordered it to be sawn asunder, with a saw made on purpose; but, after three several trials, the last made in the presence of the pope himself, not the least notch, or impression, was discernible in it; yet afterwards, without any force, or instrument, it fell of itself into two equal pieces, and even broke in the most solid part: at which the illustrious company unanimously cried out: "The saint is desirous of returning to Spain." This is confirmed by the infallible testimony of his holiness himself. Her majesty, Mary Anne of Austria, also presented the monastery with a relique of the same saint, in a rich casket of enamelled gold.

HERE is also a thigh of the same martyr, with the skin greatly scorched, and the marks of the lacerations, made in the flesh by the prongs used in turning this inflexible champion on the gridiron, during his torture. The reliquary is proportional to its precious contents, being a kind of castle, with two colonnades of curious jasper, and the greatest part of silver gilt, enriched with gems, and some decorations of enamelled gold. This was the first relique of the triumphant St. Laurence, presented to the royal founder of this astonishing structure, and is not only the largest, but also the most valuable. In another reliquary of the same form, and equally valuable, are two bones of St. Orencio, and St. Paciencia, the parents of our illustrious saint.

ANOTHER relique, the possession of which alone must to all appear a transcendent happiness, is a thigh-bone of the apostle St. Paul; the body of that prince of the apostles, being at Rome, the queen of cities.

Relique of
St. Paul.

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HERE is also a thigh-bone of the bishop St. Martin, with many others, which I shall omit, and only mention the knee of the glorious martyr St. Sebastian, which is entire, with part of the skin; and, being one of the most venerable pieces in this treasury, is kept in a superb chrystal vase, enriched with ornaments of gold. With regard to the others of this kind, let it be sufficient to say, that they exceed five hundred, and that many of them belonged to the before mentioned heroic squadrons, and other martyrs, whose zeal was not to be daunted by torments, or death.

Tibias, or
shin-bones
of saints.

THE number of bones, below the knee, is still greater, being above six hundred; but I shall mention only the most remarkable. Those of Justo and Pastor, the holy martyrs of Alcala, which were selected by the same king Philip, when the greatest part of their bodies was translated to their native country. Another bone of the same part, belonging to St. Vincent Ferrer, a native of Valencia; another of one of the holy innocents, together with the foot covered with its skin; another of that magnanimous virgin and martyr, Leocadia, who perished in a dungeon at Toledo; another of the confessor St. Diego de Alcala, with two bones of the same part, from whence continually distills an oleaginous liquor; another of pope Silvester, deservedly held in great veneration.

To conclude this particular part of the reliques, I shall mention two feet, which are worthy to tread on the stars. One belonged to St. Philip, the apostle; it has on it part of the skin, and shews him to have been a man of a robust make: the other belonged to the invincible St. Laurence, the toes of which are entire, but contracted, and under them is a small coal, which, to devout eyes, surpasses the
radiancy

radiancy of the finest carbuncle. The reliquaries, which contain them, are of the same figure, and deposited in a tabernacle, adorned with columns and friezes of most beautiful workmanship.

BESIDES these, there are above twelve hundred other bones, from the length of six inches and upwards, and still more of smaller dimensions; but the smallest are without number. Therefore, to avoid prolixity, I shall only observe, that there is hardly a saint of which there is not a large relique in this church, except two, St. Joseph, and St. John, the evangelist. Here are even some remains of the prophets, who lived before the christian æra, and several large bones of apostles. The remains of St. Andrew alone fill a whole reliquary; besides which there are some reliques, of the two evangelists, St. Mark, and St. Luke.

Lesser
reliques.

THE multitude of reliques of confessors, preachers, and holy virgins, is truly amazing; but our wonder will cease, when we consider that they were collected by so devout a monarch, as Philip the second; whose ardent zeal knew no bounds in amassing these precious remains from all parts of the world; especially in rescuing them from the hands of the heretics, and enemies of the catholic church, that, in this basilic, they might enjoy the veneration they deserve, and be arranged in suitable order and magnificence. Such, indeed, is the variety of vases and shrines, the materials and figures so different, that, to enumerate them in a particular description, would require a much larger volume than that in which I propose to contain all the curiosities in this astonishing structure.

Zeal of
Philip II.

The Meffina. AT present, the whole number of vases is five hundred and fifteen, and every one of great value; but particular notice is due to the Meffina, being a female figure of massy silver, and nearly as big as life, representing the city of that name, holding in her right hand the reliques of St. Placidus and his companions, in a golden tabernacle, weighing an arroba; her crown, necklace, and girdle, are of gold, set with diamonds, and exquisite pearls. This wonderful piece was a present from that city to king Philip the third; a gift, which could not fail of being acceptable to that monarch, and of doing honor to the city.

**Lofty
reliquaries.**

OVER these two altars is a chapel, and at the height of thirty feet, are two other large reliquaries; the outside resembling an organ-loft, gilt and inlaid: but their external appearance is a manifest blemish to the church; for, besides other offences against just architecture, they intercept the eastern light, and thus obscure the naves in that direction. A representation of this being made to his majesty Philip III. whose judgment was equal to his magnificence, he conceived the design of placing over each an altar-piece, which should be answerable to all the other parts of this splendid church. Accordingly, when he began the structure of the pantheon, he made a very large collection of the finest jaspers and marbles; but his death, for a while, suspended the glorious design, till his son, Philip IV. who, with the crown of his predecessors inherited their devotion and magnanimity, compleated the pantheon; a work, which, for sculpture and architecture, paintings and richness, a monarch alone could undertake; thus immortalizing his devotion through every admiring age, and endearing himself to God and his saints.

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THERE are likewise a great number of reliques distributed in many parts of the edifice, to secure it from the bolts of the summer-tempests. Some of the reliques, and particularly those of St. Laurence, its patron, were, with all possible solemnity, inclosed in small brass caskets, and placed within the globes on the spires both of the palace and the church. And if the ancients, with the same design, planted laurels on the towers of their public buildings, as a security rather than an ornament, from an opinion, that those trees were not subject to be consumed by lightning, how much securer is this august basilic with laurels of such superior virtue ! This truth was wonderfully elucidated at the time of the conflagration, which did great damage, though either in regard to those sacred remains, or the intercession of the owners of them, amidst wrath, was seen the abundance of mercy ; for, in the midst of dangers, not a single life was lost : and the greatest part of the edifice, together with an amazing quantity of paintings, ornaments, furniture, and other things of great value, escaped the flames. Nor did this structure long remain in its ruined condition, the devout munificence of Charles II. even when under the tutelage of the most serene queen mother, caused the vast desolation to be repaired, and the whole edifice to shine again in its former lustre ; but the short space, in which such magnificent works were completed, astonished the world more than the works themselves.

Reliques of
the towers.

CHAP. IX.

Of the Sacristy of this Church, its contents, and decorations.

HAVING treated of the temple, the choir, great chapel, and reliquaries, we now proceed to what may be called the royal wardrobe of this house of God; for, its architecture, ornaments, and riches, are such as certainly render it worthy of so high an appellation. The door is at the angle formed by the east and south naves, near the stair-case, leading to a walk, which, at the height of thirty feet, goes round the whole church.

WE first enter the anti-sacristy, whose many beauties will necessarily detain us some time; an effect it has on all whom curiosity draws hither.

Anti-sacristy.

IT is about twenty-five feet square, the walls, up to the cornice, of curious stucco work, and the ceiling is finely painted in grotesque. In the east wall is a fountain of black marble, on fluted columns of the same, wherein the priests wash themselves preparatively to their holy functions. The basin is six feet in length, and two and a half in breadth, all of one piece, and finely polished. Over it is a façade of several sorts of marble and jaspers, with five niches, separated by pilasters of the doric order; and under the niches, a like number of brass gilt pipes, with angels heads at their extremities, through which the water issues. Above the cornice, this fountain terminates in a relievo pedestal, on which are some globes of the finest jasper, so that the whole makes a very grand appearance. On the sides are two doors,

doors, between seven and eight feet wide, and the jams, lintels, and bases, are of the same marble. Clean napkins are always at hand for the priests, and those who officiate at the altar, to dry themselves after their washings, which, besides decency, have also a symbolical meaning.

ON the other three sides are three large doors, about sixteen feet high, with their jams and lintels of the same piece: one opens into the church, and a second, opposite to it, into the sacristy; the other part of these sides is adorned with stalls of wallnut-tree, remarkable for the neatest workmanship, and which, at the same time, serve for closets to contain the surplices of the acolythists. The pavement is entirely of marble of different colors, elegantly disposed in compartments.

IN the central part of the arched ceiling, the painter has judiciously represented the heavens, opening amidst lucid clouds, and an angel descending with a pitcher, and a napkin, as it were, to furnish the priests with water for washing themselves; indicating the angelic purity required in the ministers of reconciliation, and the affection and care, with which angels attend on those respectable persons.

ON the walls, besides the stucco ornaments, are several excellent pictures, the gift of his majesty Philip IV. who selected them from the magnificent collection in his palace at Madrid, and, by this self-denial, in divesting his usual residence of such splendid ornaments, gave a fresh and singular testimony of his veneration for this sacred place. He had, with his natural discernment, observed, that some parts of the structure, particularly this and the sacristy, were bare of
paintings;

paintings; and his royal mind, from a principle of devotion and munificence, so far consulted the embellishment of this stupendous fabric, that there is not a part, which does not display some noble objects, owing to his zeal and liberality. We shall describe the most remarkable of these, and also the others originally placed here.

Paintings.

ON the four walls of the anti-sacrity, are nine capital pictures. Over the front you see the flight into Egypt, amidst a most fertile and delightful country. The blessed virgin is sitting, with the holy infant in her arms, looking at St. John, who is bringing it some cherries, gathered by an angel. On the other side is St. Joseph, leaning against a tree, with one arm on his staff, and smiling at the child. On a branch hangs a large piece of red cloth, serving as a canopy to the holy Mary; if it may not rather be termed, that banner, under which all lift, who fly from the world, and make Christ their refuge, their enjoyment, their opulence, their honor. Among the bushes, near them, is the ass feeding, and, at a distance, many other animals, particularly rabbits, whose burrows seem to be real earth: beyond those is a lake, or pond, with ducks, sporting on it. This piece came from the admired pencil of Titian, and is executed in a manner beautifully astonishing; but the figures are less than life. The height of the piece is five feet, and the length, twelve and a half, which is also that of the bason.

OVER two of the other doors are two pictures: one representing the adoration of the magi, and the other, a crucifixion; both by Paul Veronese, exactly answering the breadth of the doors, which is four feet and a half. The figures are of a middling size, the design very agreeable, and the painting masterly. Over the napkins,

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is the burial of Christ, by Tintoret; and over the door of the sacristy, another of our Lady, with the heavenly babe in her arms, and Mary Magdalene, with two other saints, worshipping him: this was performed by the celebrated Van Dyke.

ON the left is the famous piece of the purification of our Lady, and the presentation of her son in the temple, by Paul Veronese. The figures are of the middle size, but as near life as painting can make them. In the center is old Simeon, dressed in the ornaments and ensigns of the high-priest, moving towards the altar, and supported by two inferior priests, properly expressing the debility and slowness of his advanced age. At his feet is the virgin on her knees, holding out her infant; which is admirably painted, and, at the same time, a most beautiful resemblance of nature. Near the virgin is St. Joseph with a veil in his hand, and, behind the table, a woman with two doves in a cage; the indulgent law requiring no more of those whose substance did not enable them to shew their gratitude by more costly victims. The whole is performed with that spirit and dignity peculiar to this artist; particularly the face of the blessed virgin, which displays so much beauty that it cannot be viewed without astonishment: there is something divine in it; at least the most elegant face yet seen, falls short of it. Another figure, very much admired, is a woman covering the table with a linen cloth. She is dressed in a yellow striped gown, and holds a book in her hand. This picture is nearly five feet square, and may be considered as a complete master-piece.

FACING this, on the side of the door leading to the church, is the journey to Emmaus, by Reubens; and, near that which opens

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towards

towards the college, is St. John preaching in the wilderness, by Paul Veronese, exactly of the same dimensions with that representing the flight into Egypt, to which it is opposite. The power of the spirit, that animated him with such zeal for the kingdom of the Messiah, and the salvation of mankind, shines in his countenance; while the multitudes, who went out to hear him, are absorbed in attention and raptures; some standing, others sitting under branchy trees, or on sunny rocks, with which the landscape is agreeably diversified. This piece is famous among the connoisseurs. On one side of it is a painting of St. Peter and St. Paul, by Joseph de Ribera. The frames are all beautifully carved, and magnificently gilt. In fine, every part of this sacred apartment declares it the work of pious and munificent monarchs.

Indulgencies.

UNDER the pictures before mentioned, along the sides of the anti-facristy, are eleven tables, enumerating the indulgencies, which, at the request of their catholic majesties, several popes have been pleased to grant to this church, and some of them are very important; nor are these very tables, with their beautiful frames, any inconsiderable decoration.

The sacristy.

BUT, on entering the sacristy, our admiration is suddenly transported, as it were, with the variety of divine objects. The largeness, and elegance of the place itself, with the disposition and lustre of its ornaments, fill the stranger with a pleasing amazement, and abundantly prove, that, though it is not the most splendid part of this unparalleled edifice, yet it is not the least worthy of notice.

Its

ITS length, from the door to the front-altar, is one hundred and eight feet, and the breadth, thirty. It receives the eastern light through eighteen windows, disposed in two rows, some below, and others above the beautiful stone cornice, which is carried round the whole. In the frontispiece, on each side of the altar, are two small doors, answering to two others adjoining to the grand portal. On the right is a range of closets, all along the side facing the windows. Nothing can exceed the whiteness of the walls, which besides are every where hung with paintings, well deserving the attention of the monarchs of Spain, being the works of masters, who did honor to the age, in which they flourished: and as the subjects are taken from scripture, the enraptured soul fluctuates between amazement and devotion. In our account of them, we shall begin with the altar-piece, by Raphael Urbino, which, if there can be any competition between such masterly performances, deserves the preference.

WE ascend to the altar by two marble steps; the anti-pedum The altar. is of brass, enamelled with gold, and several scriptural histories in curious relievo. Over it is a work of admirable delicacy and magnificence, shining with a profusion of gold, and so lofty as to break through the cornice, terminating in a shield, and, if possible, surpasses the other parts of this august altar-piece. In it is a niche with a brass crucifix, beautifully gilt, and nearly as big as life; whose workmanship can never be sufficiently admired. It was for some time in the pantheon; but another, more suitable to the dimensions, and better adapted to the chapel of that royal fabric, determined his majesty to place it here, and, in honor of it, augmented the embellishments to that astonishing lustre we now behold.

Paintings.

AT the feet of this crucifix is the abovementioned picture, by Raphael, representing our Lady with the holy infant, St. Isabel and St. John, with St. Joseph at a distance. The whole appears masterly, both with regard to the design and coloring; but the face and attitude of the virgin, the beauty of the holy infant and St. John, surpass imagination. Jesus is standing on a pillow, within a cradle of wicker work, which, with the cloths in it, are also a very happy imitation of nature. The figures are something less than life, the picture being only five feet high, and between four and five in breadth. As it is delicately inserted in the altar-piece, so the disposition is equally judicious, exhibiting the cradle and the cross, the beginning and period of life, with those who devote themselves to holy exercises.

IN the second, which is not at all inferior to the former, is Christ washing his disciples feet, on the evening of the last supper. Besides its magnitude, extending from the closets, in the middle of the wall, up to the cornice, Tintoret may be said to have surpassed himself in the beauty and propriety of invention, the delicacy and spirit of the execution, the justness of the tints, and the disposition of the perspective. It is therefore no wonder, the spectator can hardly persuade himself, that it is only representation; the room appearing as if he might enter it, and walk on its marble pavement, consisting of different colors; and the gradual diminution of the quadrangular pieces makes the painting appear to be of a very great extent. The disciples are every where preparing for the ceremony; but, at the same time, astonished at this instance of unparalleled humility in their Master, who, with a countenance full of solicitude and benignity, is kneeling at Peter's feet, looking at him, and, as it were, saying, *SI NON LAVERO TE, NON HABEBIS PARTEM MECUM*; "If I wash
" thee

“thee not, thou hast no part with me.” The incomparable ease and airiness of the whole, damp the spirit of emulation in the most confident and expert artists. The table in the middle, with the seats, and a dog on the floor, are rather nature and life than painting. In short, all the pieces, that have, at different times, been placed near this, manifestly appear to be mere paintings, and this always obtained the palm for resembling nature, and reality.

THIS painting, and another of the last supper, were done by Tintoret for St. Mark's church at Venice, and was privately conveyed from thence, and its place supplied by a copy, but of such admirable imitation, that he must be a very great connoisseur who can point out the least difference in any single part. It is seven feet and a half in height, nineteen in length, and the figures as big as life.

ON the right hand of this is a piece by Andrea del Sarto, representing our Lady, sitting on a flight of steps, holding her child with one hand, and her mantle with the other. The child, who is standing naked, looks steadfastly at an angel, clothed in a green robe, which is reckoned an inimitable piece of drapery. He holds an open book in his hand, and views the child with an affection which heightens the beauty of his countenance; whilst the divine infant stretches out his arms, as if desirous of embracing the celestial inhabitant. On the same side is a figure, very probably St. John the evangelist, though without his distinguishing attribute, unless the open book in the hand of the angel, alludes to that mentioned in the mysterious visions of his Apocalypse, which he saw, opened by the Lamb. On the last of the steps is a small female figure, with a child in her arms,

arms, and the perspective is a landscape most beautifully diversified. This and the altar-piece, by Raphael, together with that of the lavatory, above mentioned, the marriage of Cana, placed in the chapter-house, and others of equal value, were purchased at the sale of Charles I. king of England.

THAT unhappy prince, whose misfortunes and zeal brought upon himself those terrible disasters, which attended the latter years of his life, had formed the noble design of adorning his palace, and enriching his kingdom, with the most valuable curiosities that could be collected in foreign countries. Accordingly he sent into different parts, at a great expence, persons of a polite address and delicate taste, in order to purchase the most extraordinary productions of art, particularly paintings; by which means many pieces, which had been the admiration of all nations, and immortalized the names of their respective authors, were imported into England: but, on the horrid death of that monarch, the care and labor of many years sunk in one day; the usurper, who had seized the supreme power, being destitute of the least taste for arts, and, execrating every remain of majesty, made a public sale of his murdered sovereign's furniture and curiosities. All the princes of Europe sent their agents; but, by the address, or superior offers of don Lewis Mendez de Haro, count-duke of San Lucar, then ambassador at London, the most valuable pieces were procured for Spain, especially the above paintings. And the prince, who then filled the Spanish throne, an excellent judge of pictures, immediately conceived the design of adorning this superb palace with such noble productions of art.

BEYOND

BEYOND this masterly work of Andrea del Sarto, is the scourging of Christ at a pillar, extremely well done by Luqueto, six feet and a half high, and five broad. The last, on this side, is an *Ecce Homo*, by Paul Veronese, of the same size. This was also a present of the same illustrious person to his majesty.

ON the left side of the lavatory is our Lady, as big as life, with a countenance of such majestic beauty as impresses the beholder with awe and veneration. In her arms is the divine infant, a figure of such inimitable beauty, that, if a child of the like age be placed near it, the sprightliness of the looks, and the plumpness of the flesh, will hardly appear to greater advantage. This has also a perspective of a delightful country. In a word, it came from the pencil of Titian, and the most diffuse encomium can amount to nothing more.

ANOTHER piece, which cannot be sufficiently valued, is our Lady visiting Elizabeth; an original of Raphael. The scene is a most charming country, or valley, between two hills, whither Elizabeth came to meet the virgin, and the expression of joy, in their countenances, is inexpressible. The virgin has all the modesty and beauty becoming the blooming age of fourteen or fifteen, when she conceived a Saviour by the over-shadowing of the Holy Ghost; and her garment indicates her happy pregnancy. Elizabeth, though in a more advanced age, and after a long state of barrenness, has also the same marks of the divine favor, taking away her reproach: the drapery is extremely beautiful; and they are both in a travelling dress, their mantles are fastened at the shoulder, and come across the breasts. This piece is never beheld without pleasure. At a distance is seen the river Jordan, and St. John baptizing the Messiah; but the figures

figures are very small, in proportion to the perspective. On one of the hills is part of a town, and the whole judiciously diversified, containing a great number of pleasing objects, without any crowd or confusion. The height of this piece is six feet and a half, and the breadth five.

NEAR it is Christ praying in the garden, by Titian. The night is represented as extremely dark, for, though it was then full moon, the night, as it were, rejected that light, and wrapped itself up in clouds, in detestation of the horrid deed, then so near its perpetration. The light, diffused from the angel, and darting on Christ, though at a great distance, diffuses a lustre, which, amidst the awful gloom, gives a distinct view of the several figures.

THE apostles lie confusedly asleep, but are easily distinguished. Judas is nearest, and known by his lanthorn, which he carries as a guide, the light of which, and its reverberation in the brook Cedron, is very much admired. It is indeed, in all respects, an inestimable piece, and its dimensions are the same with those of the former. These seven pictures fill the whole intermediate space, between the closets and the cornice. Over it are the following; in the accounts of which we shall use the same method, beginning with that in the center.

OVER the above mentioned picture of the lavatory, facing a window on the other side, is a celebrated Mary Magdalene, by Titian; and possibly few pictures have been so frequently copied. On the right side is a St. Margaret, restoring life to a boy, whom an old man, assisted by other two persons, is supporting. Their countenances

countenances express the most earnest solicitude, enlivened by a gleam of hope. The figures are of the natural size, but only at half length. From the style, and delicacy of the piece, it has been attributed to Michael Angelo Ameriggi Caravaggio. The height of it is four feet and a quarter, and the breadth, three and a half, being the dimensions of that representing Mary Magdalene. This, with many other exquisite pieces, were presented to his majesty by don Juan Alonso Henriquez de Caprera, admiral of Castile, at his return from an expedition to Italy.

THE next is another by Titian, representing the pharisees, crowding about Christ with their insidious question, whether it was lawful to pay tribute to Cæsar. The figures are all masterly, but the head and face of Christ is accounted the best representation of that divine person that ever human art exhibited. The next is an assumption of our blessed Lady, whom hosts of exulting angels attend in her ascension to heaven, whilst the apostles standing round her sepulchre, look up to her with joy and amazement. This is a very celebrated piece, and was performed by Annibal Caracci, though the tints and other particulars resemble those of Tintoret. The last, on this side, is the sacrifice of Abraham, by Paul Veronese.

ON the left side of the above mentioned Mary Magdalene, is Christ bearing his cross, by father Sebastian del Piombo. Our Saviour is in a light purple robe; the head is particularly admired, while the countenance, and the whole figure, express the painful weight of the cross, which he bore for our salvation. Close by his side is an executioner, and behind him another, whose rancorous looks shew the malice of their hearts. This is the original, of which there are

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many

many copies, and, in this palace, two by the artist himself. Next to this is a picture of St. Joseph, with the divine infant in his arms; one of the finest pieces of Guido Rheni.

JOINING to this, is Christ in the garden, just risen from his sepulchre, while Mary Magdalene, the beauty of whose face cannot be exceeded, is kneeling at his feet, and the country, as unveiled by the dawn, fills the beholder's mind with a thousand soft and pleasing ideas. This, together with the flight into Egypt, the purification of our Lady in the anti-facristy, and others equally valuable, his majesty was graciously pleased to accept from the duke of Medina de las Torres, who had collected them in Italy, merely with a view of disposing of them in a manner which does him so much honor. The last represents our Lady, with the infant Jesus at her breast, by Guido Rheni. All these nine pictures, which form a row over the cornice, are of the same dimensions, five feet in height, and three feet three quarters in breadth.

OVER one of the two doors of the principal front, on each side of the altar, are our Lady, St. Catharine, and St. George, in one piece; but the connoisseurs are divided about the artist; some affirming him to be Giorgione da Castel Franco, while others observe several touches in it, which are the characteristics of Titian. Over the other door is a most admirable piece of Pilate shewing Christ to the people; universally allowed to have been done by Titian. The figures in both are nearly of the natural proportions.

IN the lower front, over the doors, on each side of the principal entrance, are two pictures, answering to those above mentioned; one
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is our Lady, sitting in a delightful country, with the divine infant in her lap, and St. Catharine, on her knees, fondling it, whilst St. John the baptist, also a child, is bringing fruit to the virgin, who stretches out her hand to receive it. This is also by Titian, and highly esteemed. The other is by Paris Bordon, and represents our Lady sitting on a stool, with the child standing on her knees; on her right hand is St. Anthony of Padua, and on her left, St. Roche. The figures are less than life, but finely executed. These four pictures are also of equal dimensions, a little above five feet in length, and three and a quarter in height.

OVER the principal door is a capital piece of inestimable value; the subject is the woman taken in adultery. The figures are something bigger than life; that of our Saviour is of a most benign aspect, but the attitude awful. The woman's hands are tied, a crimson blush covers her face, which, with her eyes cast on the ground, strongly expresses shame for the crime she had committed; whilst the spirited looks of her accusers evidently shew, that they are declaiming against the turpitude of it, in the most bitter invectives. Indeed, every particular is executed in the most natural manner; and even the drapery is highly admired. The tints strongly resemble those of Titian, whom the artist, the celebrated Van Dyke, particularly chose for his model.

ON the side of the windows, facing the closets, are ten pictures below the cornice, which well deserve to be placed near the former, both with regard to the subject and value.

THE first, beginning from the upper part, is a portrait of St. Margaret, above half length, attended by her dragon; this is a celebrated piece by Titian, and hangs against the first pillar between the windows. The second is also by the same artist, and represents St. Sebastian, as big as life, standing in a niche entirely naked, his hands bound behind him, and his body pierced with two arrows; whilst, at the same time, he looks up to heaven, with inexpressible desire and joy. He stands in a beautiful attitude, and the coloring is so masterly, that he seems alive. The third represents Christ, the Lord of the living and dead, descended into the limbus patrum, in order to deliver the souls of the holy fathers, and other eminent persons of his elect. This is a noble production of father Piombo's pencil, which he solemnly consecrated to piety. It is of the same size with that of St. Sebastian, which is eight feet high, and four broad. The fourth is a piece by Tintoret, representing a penitent Mary Magdalene, divested of all her ornaments and jewels, and seeking, in prayer and devout austerities, those graces which alone could qualify her to be a bride of the spotless Lamb.

THE fifth, which is placed on one side of the middle window, represents St. Jerom, in a state of penitence, by Van Dyke; and as an emblem of the strength, loftiness, and sanctity of his works, an angel holds his pen. Its height, as likewise that of Mary Magdalene in her humiliation, is near six feet, and the breadth five. On the sixth pillar is a piece of the crucifixion, the sight of which fills the reflective mind with an abhorrence of sin, as the primary cause of that event, which the very angels beheld with astonishment and horror. The seventh is St. John, preaching in the wilderness, and the figures as big as life. These two are by Titian, and consequently unexceptionable.

unexceptionable. The eighth and last picture is Mary Magdalene, at the time of her repentance, throwing aside her gay dress, and ornaments, those badges of pride, and snares of prostituted beauty. This is also by Titian; the height is four feet and a half, and the breadth, four: that of St. Margaret is of the same dimensions.

BENEATH these two, thus answering to each other, on the first and last pillar, are two splendid pier-glasses, and on each side of the middle window, under St. Jerom and the former Magdalene, are two pictures very nearly of the same size, answering to the pier-glasses. The first represents the nativity, and was done by Andrea Chavon; the other, our blessed Lady, the holy infant, and St. John: it is a most admirable piece, and from the pencil of Raphael Urbino. The height of both is three feet and a quarter, and the breadth, two and a half.

THESE, with all the others before mentioned, are, in regard to their great value, in frames of the finest sculpture and gilding, as are also the pier-glasses; and consequently pieces of furniture suitable to this astonishing edifice; and, at the same time, shew the judgment, devotion, and magnificence of the great monarch, who assigned them this station, and enriched them with such splendid embellishments. These, with the other decorations and curiosities of this splendid apartment, were saved from the fire, by the activity and courage of the religious, when the flames were on the point of breaking into the sacristy.

THE upper part of the ceiling, above the cornice, is painted in the same kind of grotesque as the anti-sacristy; the divisions, which
separate

separate the compartments, appear as if covered with gems of different colors; and the relievo of the festoons is a most admirable deception of the sight. The compartments are filled with figures of men, animals, and flowers; so that the novelty of the work pleases equally with the execution.

THE pavement is of marble of several colors, disposed with so much taste and delicacy, that perhaps it would be no exaggeration to say, that all Europe does not afford its equal. I shall now proceed to the furniture of this sacred place; but must previously declare, that the following account is only cursory with regard to the many curious objects, with which it is filled.

Closets.

ON the right hand of the entrance are closets, which, as we have already observed, fill the whole side, and resemble the stalls in the choir. They are of the finest wood, as caova, acana, ebony, cedar, box, and walnut; nor can the workmanship be exceeded. These form seven divisions, separated by elegant pilasters, and in each are four chests. The floor is of cedar, because of its remarkable duration, and breeding no moths. Each of the above chests has four drawers, the fronts of which, together with their gildings, mouldings, and marquetry work, exhibit a very beautiful appearance.

NEAR these is a spacious table, whereon are laid the vestments, and which are changed every festival. With regard to the habits used on common days, the number of them is so great, that from œconomy, they are changed every day. Above this table is another range of closets, the doors of which represent a stately façade of fluted

fluted corinthian pillars, with architraves and modillions. These also are of the finest wood, and the architecture of them imports an air of grandeur to the whole place, being carried up so high as just to leave room for the paintings, which are placed between them and the cornice. Here are kept the girdles worn by the priests, which are of prodigious richness, and in such number as to fill all the upper drawers. In the larger, below, are kept their robes, hoods, pulpit and desk cloths, albes, and other sacred ornaments of great value, of which the quantity is also astonishing. In the center is a looking-glass, with a chrystal frame, and of a workmanship which cannot be sufficiently admired. It was a gift of the queen regent, Mary Anne of Austria, for the use of the priests, and those who wait on the altar, when they put on their sacred robes, that, even in their external appearance, every particular might be decent and regular.

ON the east side, between the first row, consisting of nine windows, are four repositories of the same beautiful materials, but different in figure; representing, from the table downwards to the floor, nests of drawers, and, above it, buffets elegantly decorated. In these are laid up the chalices, corporals, amices, with other sacred vestments and utensils, all numbered and placed separately, the very missals not excepted; these are all changed every festival.

WE now come to the splendid contents of many other closets and repositories in this sacred wardrobe, the account of which shall be divided according to the colors used by the church in the celebration of her festivals, as expressive of their subject; as white, red, green, purple, violet, and black, with a mixture of yellow in each. Thus we shall see the analogy between the ornaments of this church
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and the colors; but I fear, that, with all my intended brevity, I shall not escape the imputation of tediousness.

Ornaments.

THE great altar, and the other two in the reliquaries, have no less than fifty changes of vestments and furniture for each; among these may also be reckoned, twenty-seven crucifix-cases of fine silk.

White and yellow ornaments.

The white ornaments, embellished with yellow, which are appropriated to the festivals of our Lord, his magnanimous confessors, and to such female saints, who were neither virgins nor martyrs, consist of twelve sets of vestments, four of gold and silver tissue fringed; and one with the history of our Saviour's life, so curiously embroidered, that the needle and silk rival the pencil and colors. It exhibits near a hundred passages; so that the prodigious richness of this vestment is less admired than the delicacy of the work. Another is in relievo with filligree work, and an infinite number of pearls; it was the first piece of this kind of embroidery, nor can any thing be imagined more splendid. This is used on the festivals of St. John the baptist, and St. Jerom. The other two of these four are also very magnificent: the same may be said of the embroidery and fringes of the remaining eight, besides the extraordinary color, and fineness of the linen, silk and brocades.

White.

OF those which are absolutely white, without mixture of any other color, there are eight assortments; besides one of cloth, with flounces of enamelled gold, and the several passages of the infancy of Christ embroidered on it. These are not inferior to the former, nor to be paralleled in any church, or palace, in the whole world. There is also another of cloth of gold and silver; others of the finest white damask, with flowers, fringes, laces, and embroidery. In these the priests officiate on the festivals of the infancy of our Lord, who was
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all purity, and the plenitude of heavenly riches : likewise on the festivals of his mother, and her immaculate ladies and virgins, who follow the Lamb among the lillies ; also on the festivals of the angels, and on the consecration and dedication of this and other churches.

Of the second, which is the red, there are likewise twelve assortments Red. of amazing beauty and richness ; one is of crimson velvet, embroidered and fringed with gold and silver, and adorned with a multitude of gems, especially turquoises, of inestimable value. This is indeed a most splendid vestment, and seldom seen, being used only on Whitsunday. Another, which, if viewed separately, would be thought above comparison, is of crimson and gold brocade, fringed with gold and silver, intermixed with knots, and spangles of the same metals, finely enamelled. This is dedicated to the commemoration of St. Laurence. The others, which are used on the festivals of the most eminent apostles and martyrs, are very different, some being of gold and crimson brocade, some of crimson velvet, plain, or embroidered ; others, of damask of the same color ; all of different fringes, some brocades, others enriched with curious needle-work. And as many holy virgins and martyrs mixed their blood with their purity, so there are two other vestments, where this double excellency is denoted by the blending of those respective colors.

THE green is appropriated to Sundays, and those festivals, which Green. tend to confirm and animate our hopes of eternal rest and felicity, and of celebrating the perpetual festival in heaven, typified by the sabbatical relaxation from worldly affairs. The vestments of this color are five in number ; one, which is the principal, consists of a most curious brocade, with gold flowers, and scriptural histories

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represented

represented in embroidery, equal to any of the preceding; but the chapes and anti-pendiums of this color are not equal in number to the others. This habit is used at the singing of many new masses on Sundays. Among the rest, two are of velvet, flounced with cloth, of gold, and the remainder, either of damask or satin of the same color.

Purple.

Of the purple, or violet color, are six assortments; these the church uses in Advent, Lent, the ember-weeks, and vigils. One of these is of cloth of gold, flowered with purple velvet, and flounced with the same velvet and gold fringes; this is peculiar to Palm-Sunday. Some are of purple velvet, flounced with the same, or with gold and silver embroidery; others of different stuffs and flounces.

Black.

Of black, the very opposite to light, the emblem of life, there are eight or nine assortments; these, it will naturally be concluded, are for the mortuary offices, as obits, dirges, burials, anniversaries of the dead, and the mournful solemnity of Good Friday. The principal is of cloth of gold, with large borders of black velvet, the flounces are also of gold, embroidered with above seventy passages of the patience and devotion of Job, that shining example of faith in the resurrection of the dead; this is used on All-souls day, and the anniversary obsequies of Charles V. his illustrious son Philip II. founder of this astonishing edifice, and his royal successors. Another is of silver tissue, bordered with black velvet; the flounces are much admired, being curiously decorated with silver; this is assigned for the queens who lie in the pantheon; and the others of gold, or silver and black, all very rich, are used on the anniversaries of the queens, and royal persons of the Austrian line. Another of black velvet, with crimson flowers,

flowers, fringed, is used at the burials of the monks. Thus the high altar, and the two in the reliquaries, have no less than fifty-two assortments.

BESIDES these, here are forty other altars, all with ornaments of the same colors, with the three before mentioned; and the assortments are twenty-four in number, some of brocade, some of velvet, some of damask, some of tabby, and the meanest of fatten. The casullas, appertaining to these altars, are suitable to the other ornaments, which amount to above twelve hundred: the brocade hoods, and other filks and stuffs of the several colors, amount to twelve hundred and thirteen; to which must be added the linen vestments and furniture, which exceed in number the brocades, filks, and stuffs, and are equally beautiful and costly. Some are of holland, not inferior in fineness to the celebrated byssus of Egypt; others, of lawn, muslin, callico, and cambrick. Here is also an amazing number of corporals, chalices, cloths, napkins for covering the host, and large palls, curiously embroidered with gold, silver, and silk; besides many other sorts of silk habits used in the celebration of the holy offices, all richly embroidered, laced, and fringed; so that whatever any stranger may have seen in any other part of the world, when he comes to view the immense treasure here consecrated to heaven, he will, unless blinded by the most stupid prejudice, acknowledge, that nothing equals the magnificence of this sacred repository.

HERE I must not omit a singular instance of the attention of his majesty Philip IV. in order to support the splendor of divine worship; namely his having settled a yearly revenue of six hundred ducats, for

keeping this sacred furniture in proper order; nor can this money be diverted from such uses on any account or exigency whatever.

It is only one thing that the founder can be said to have failed in, the complete richness and magnificence of this place, and that regards the silver and gold utensils, which are too few in number. But this is the effect of prudent design, and a thorough knowledge of human nature. He well knew, that such objects are strong temptations, and are frequently known to change their place; so that, instead of being employed in the service of the Almighty, they are embezzled, melted down, and lavished away, to gratify the wicked passions of sensual men. On this account, he left only as many utensils of this kind as were necessary; but these are entirely answerable to the richness and grandeur of the other particulars, as will appear from the following account of them.

Utensils of
gold.

A gold chalice, enamelled and finely wrought; this is used only by the prior, and on the chief festivals: a tabernacle, which he carries in his hands on Corpus Christi day, and other solemn processions. Two corporal-caskets, different in form, but both extremely rich, and remarkable for the number of fine emeralds. A breast-plate of gold, which the prior wears on solemn days, enriched with diamonds, emeralds, rubies, and pearls of immense value: one of the pearls being as large as a pigeon's egg, and cost forty thousand ducats, but is thought to be worth fifty thousand. These are the only gold utensils in the sacristy.

Silver
utensils.

With regard to those of silver, their number is sufficient, though not superfluous. The chalices amount to eighty, which are all of elegant

elegant workmanship, and of a proper size. These likewise increase every year, the successors of the founder giving to this chapel the three chalices, in which they offer, on the feast of the Epiphany, gold, frankincense, and myrrh.

HERE are also forty plain silver candlesticks; but are used only Candlesticks. three days in a year, viz. on the processions of Corpus Christi, Holy Thursday, and Good Friday, when they are carried by forty children of the seminaries. Besides these, there are four of silver gilt, appropriated to the festivals, in which the prior and vicar officiate; four of ebony, two embellished with gilt brass, and the others with silver, for the anniversary of the kings and queens.

SIX silver lamps are suspended in the naves of the church, besides Lamps. that before the great altar, which is very much admired for its fashion and workmanship.

FOR the service of the forty altars, there are two sets of branches Branches and crosses. and crosses, one of silver, and the other of gilt brass. The high altar, and the two in the reliquaries, have indeed, besides three large gilt crucifixes of exquisite workmanship, and six candlesticks of equal magnitude, likewise four of silver gilt, and finely wrought, which are placed on the two reliquary altars on solemn days.

THE holy tables, near the altar, have four large silver cisterns, Silver cisterns and other utensils. several ewers, pails, and stands, of the same metal, belonging to them. The cisterns and pails are adorned with enamelled figures of insects, very naturally represented; these are appropriated to the anniversaries of kings. They have also ebony candlesticks and crosses, decorated

decorated with brass, enamelled with gold, and even the pails and stands are of the same.

THE assortment for the anniversary of queens consists of a like number; but the ebony is decorated with silver.

THUS rich and various are the vestments and utensils, deposited in this wardrobe of the house of God, for maintaining the dignity of his worship. And, indeed, the collection of such a number of curious pieces seem the labour of an age; but it should be remembered, that the wise founder of this superb edifice was assisted in this arduous task by ministers of unwearied industry, the most comprehensive judgment, and whose greatest delight was to exert their utmost abilities to forward all his designs and injunctions. It is therefore no wonder, that, by their services and his own taste and liberality, a few years were sufficient to complete what would otherwise have required a whole century.

HAVING gone through the first of three parts, into which we have divided the whole, viz. the principal entrance, the portico, and church; let us now proceed to the other.

CHAP. X.

Of the second Part of the Edifice, with the lesser Cloisters of the Convent, and their remarkable Particulars.

ON the outside, as shewn in the plate, which should be often consulted, are five cloisters, making the second of the three parts, into which we have divided the general plan of this edifice. The first, the habitation of the Most High, the beginning and end of our thoughts and views, we have already cursorily described; and shall now proceed to the second, in which we shall endeavour to shew the conformity of its magnificence and grandeur to what we have before related; and that the house of God, the most splendid, as becomes the ineffable majesty of him who dwells therein, is the center of a suitable circumference; I mean the convent, composed of five beautiful cloisters, adorned with paintings and sculptures of remarkable elegance, which cannot be surpassed.

THE principal entrance communicates with that of the church, by the portico of the right hand, as we mentioned before, and in which are all the doors of this vast edifice.

AFTER passing through a lobby under the belfrey, you enter a large room, which serves as a kind of anti-chamber, above sixty feet in length, and thirty-five in breadth, embellished with fillets, pilasters, and an elegant cornice all round it. Where the ceiling begins to form a curve, the windows are shaped like a crescent; and on the floor are a great number of walnut chairs for strangers to rest themselves, while

while notice of their arrival is carried to those whom they come to visit.

Altar and
paintings.

THIS anti-chamber, or parlour, is ornamented with nineteen pieces of painting, most of which are very valuable. On the side, facing the door, is an altar in a chapel, answering exactly in height and breadth to the door, and the altar-piece, both with regard to size and beauty, would alone be a sufficient decoration to this room: the subject is Abraham receiving the three angels at the door of his tent. The author of this admirable piece was Juan Fernandez Mudo, a native of Spain. The patriarch is in a worshipping attitude, under a stately tree, whose spreading branches extend themselves over this illustrious company. Nothing can be imagined more beautiful than the countenance of the angels, whose complacency is blended with an air of dignity suitable to beings of so exalted a nature. Sarah, who conceals herself, retains a loveliness in her features, amidst the injuries of age, and, conformably to the scripture, is smiling. Every figure is a document, how strangers are to be treated, and what dispositions they should bring with them to invite a courteous reception.

ON each side of the altar are two capital pieces, one of Abraham's sacrifice, and the other of the flight into Egypt. The latter is the work of the great Antonio Acorezo, who has not only shewn the delicacy of his pencil, but likewise a most pleasing fertility of imagination. Above the altar is a frontispiece, in the middle of which is the image of our Saviour, and, on the sides, two high-priests.

EVERY side of this anti-chamber is hung with pictures, all adapted to inspire devotion. The first, on the right hand of the altar, is the

the crowning Jesus with thorns; an excellent copy from Titian. Answering to this, over the door, on the other side, is a dead Christ, with our Lady and Nicodemus, viewing him with such looks as force the beholder to sympathize with their sorrow. This is an original of Masaccio, of whom Michael Angelo was a disciple. Here is also another original of Mudo's, Christ appearing to his mother after his resurrection, and though this piece be not finished, it plainly shews the skilful hand from which it came. Opposite to this, over a large door, leading to the principal cloister, is an excellent piece, representing the baptism of Christ in the river Jordan, by Jacoba de Parma. Facing this, over a small door, on the other side, is the story of the devil, attacking St. Anthony with various temptations, but baffled in all. It is a curious original of Geronimo Bosco. On the wall, facing the altar, and on each side of the door, are two other pictures; one of the blessed virgin with the divine infant in her arms, and several women presenting their children to him; the other is a very elegant piece, and an original of Carlo Veronese, representing Mary Magdalene and Martha at Christ's feet, lamenting the death of their brother Lazarus. All these pictures are very nearly of the same size. Over the cornice, round the anti-chamber, are many others, smaller indeed, but not unworthy of the place; so that a stranger, from the decorations of this anti-chamber, forms some idea of the more retired parts of the cloister; he naturally says within himself, if the entrance be thus curiously adorned, what must the more sacred and domestic places be? Besides the great door, this anti-chamber has three others; one of which is eight feet broad, and sixteen high, with jambs and lintels, all of one piece, and opens into the principal cloister. The two others, which are much smaller, lead to the four lesser cloisters, called, DE LA PORTERIA, joining to the refectory for strangers, the

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infirmary,

infirmary, and burial place, and are the first to be considered, reserving the great cloister for the conclusion.

The lesser
cloisters.

THE length of each side of all these cloisters is a hundred feet, and the breadth of the walk, from the pillars to the inward wall, thirteen and a half; the squares are exceeding beautiful and grand, consisting of three rows of arches, in a vertical direction, and terminating in a cornice of a frieze relievo, at the height of forty-five feet. Each side has seven arches and nine columns, which, with their bases and chapiters, are nine feet high, and the arches, fifteen; both conformable to the just rules of architecture, gradually diminishing in the second and third rank. The pillars are square, ornamented with fillets half a foot broad, with a proportional relievo, and the arches adorned with very elegant workmanship. The fillets of the pedestals are connected and carried quite round; so that the building, though plain and simple, has the appearance of great art and strength, and is a proof, that the grandeur of architecture does not consist in this, or that order, either the doric, ionic, or any other, but in the proportion of the whole, and the propriety and arrangement of the several parts.

OVER the three ranges of arches, is a sloping roof for the better admission of light, having two rows of windows, amounting to twenty-eight in each cloister, and all of a handsome construction; so that the most remote cells, and the highest garrets are not without a sufficient light.

Walks.

THESE cloisters, in the ground-floor, which is fifteen feet high, make a very grand appearance; the several walks and passages, crossing each

each other every way, the length of two hundred and thirty-eight feet, form a labyrinth, which, for its architecture, may be compared to that of Dedalus, the most celebrated ever seen either by the antients or moderns, and was, according to Pliny, the model of that of Egypt, built entirely of marble; that of Heliopolis, or the city of the sun, and that of Italy, built by Porfenna, king of Hetruria.

At the angles, and on the walls, are a great number of paintings, all tending to awaken devotion in the beholder; and that their impression might be the stronger, they were executed by the most excellent hands. Thus, every where, a stranger meets with some attracting object of equal entertainment and utility.

In each of these cloisters, and at the angles, as the most convenient places for passing from one to the other, is a stair-case, and, at every ten steps, a landing place. They are all very light, an article which in these parts of a building is particularly to be consulted. The arches are of brick and fine plaister work, with chapiters and statues placed on them. In the higher arches, the roofs are of wood, with corbels at the angles, and the inward wall diversified with pilasters. Since the fire, vaults have been made, for its greater security.

THE arches, on the ground-floor, are without rails, but flowered with a beautiful stone, and in each is a fountain of black marble, within which, on a pedestal in the center of a cistern, twenty-nine feet in circumference, adorned with pilasters, compartments, and mouldings, is a curious balustrade, and, within it, a bason of the same marble, with a small pedestal, and a globe, whence four little angels pour water into the bason; while four others forward it to the

Fountains in
the court.

font, which is of gilt brass; an ornament at once pleasing to the sight by its elegance, and to the ear by the gentle murmurs of the water, which, at the same time, mitigates the excessive fultriness of the summer's heat.

The refectory
tower.

IN the midst of these four cloisters, at the intervals, which divide them transversely from east to west, and from north to south, each thirty-eight feet in length, is a square cymborium, or tower, that very gracefully rises above the whole fabric, till the cupola terminates in an octangular slate pyramid, crowned with the globe and cross: its breadth is the same with that of the intervals, but its height, up to the cornice, is eighty-five feet; wherein is a series of windows, being those of the passages from one cloister to another, that meet here in six rows on each side, and amount to eighty with those of the cupola, which, as admitting the greatest light, is called the lanthorn. These towers, which are a very noble ornament, have twelve doors, three on each side, six feet and a half in breadth, and thirteen in height, all of walnut-tree finely wrought, with the jambs and lintels of one piece.

Fountain.

IN the middle is a fountain of red jasper, inlaid with white marble, consisting of two basons, placed on square pedestals, and terminating in a globe, whence the water is ejected into the basons through eight grotesque heads of gilt brass.

Refectory.

HERE we enter the refectory by the three doors, in the south wall. It is a very light, neat, and chearful room, and, though one hundred and twenty feet in length, and thirty-five in breadth, is rather too small for the religious; for their original number has since been
augmented:

augmented : but the refectory would not admit of any enlargement. It is indeed something too low ; but this was a point of necessity : for had it been raised above twenty-eight feet, the height would have been unequal, and there is no need of observing, how unsightly it would then have appeared. The ceiling is full of elegant decorations, and to each department is a stone desk of curious workmanship, at which, during the repasts, a monk reads, that, while the body is receiving its nourishment, the soul likewise may acquire that strength and delight derived from an attention to the holy scriptures. Besides the three doors at the entrance, it has two others of the same bigness, and, in the south wall, five stately windows, which render it remarkably light ; and thus dispose the mind to that sober cheerfulness, so becoming, when we are enjoying the gifts of divine liberality.

BETWEEN the two lower windows, is that last supper of Titian's, so highly and so justly praised by painters : for certainly, nothing hitherto seen, surpasses, I had almost said, equals, the relieve and vivacity of the figures, which are something bigger than life. The countenance of Christ displays a beauty more than human, blended with a proper seriousness. The apostles seem alive, and talking on a subject which greatly affects them. The perspective, beyond the chamber, is equally admirable. In short, if ever there was a prodigy of art, this is one ; and, accordingly, his majesty Charles II. ordered a most superb frame to be made for it.

EVERY particular, relating to the œconomy of the tables, the cleanliness and furniture of the whole refectory, and of the offices belonging to it, is a very pleasing sight, and perfectly suitable to the
neatness

neatness and elegance, which peculiarly distinguish the disciples of the illustrious St. Jerom.

FACING the refectory, to the north, is another room of the like construction, which, in the proper signification of the word, may be called the vestry, being the place where the vestments and habits of the monks are deposited. It is adorned with some devotional paintings; and the windows answer to those of the refectory, though, by facing the north, they give the less light. Near these apartments is the lanthorn tower, containing the kitchen at one of its extremities; where, among other conveniencies, are several fountains and cisterns, so that neither cold or hot water is ever wanting. At the other, is a scullery, which is viewed with pleasure by all who love domestic order and cleanliness.

BUT, let us return to the more important points of a religious building. In the first cloister, joining to the portico, are the refectory for strangers, the steward's office, with the several rooms and apartments, requisite in such places, and which, though very numerous, are not sufficient to entertain the great concourse of strangers.

Infirmary and
laboratory.

IN the other side, which joins the south and west towers, are the infirmary and the refectory of the convent, with part of the laboratory, which is one of the most convenient and best furnished in all Spain. It consists of above twenty different rooms, exclusive of cellars and garrets; together with an entire cloister, being that seen beyond the square of the house: but it would require a volume to describe the fountains, alembics, retorts, furnaces, and the processes performed

performed with them. I shall therefore only observe, that, if they, to whom such details would be acceptable, were to come hither and see the particulars themselves, their curiosity would be abundantly satisfied.

IN the other, nearer to the church, and called LA PORTERIA, that is, the porter's lodge, is the embroidering room, where the church-ornaments are made, and, over it, the shaving room, with other apartments and offices.

IN that cloister, which more directly faces the south, and is commonly known by the appellation of LOS DIFUNTOS, or, the burying place of the religious, though some lie in that of LA PORTERIA, is a chapel, which formerly served for the church, till the completion of the present magnificent structure.

THE area of this chapel is one hundred and five feet in length, and thirty-five in breadth, forming three compartments, or different chapels, and, instead of a cornice, is surrounded by a quadrangular fillet. The snow hardly exceeds the whiteness of the walls, which, as an additional beauty, is also glossy; the pavement is composed of black and white marble. It has two doors, one leading into the cloister DE LOS DIFUNTOS, and the other to the principal cloister; and being opposite to each other, divide the great chapel from the body of the church. The choir is in the lowest part, decorated with two rows of stalls on each side, of most beautiful wood and curious workmanship; and in the front are others, still more superb: but that of the prior's stall would become majesty itself, though the artist is censured for placing it in the middle window, as the addition

Burying
places.

The old
chapel.

addition of its light, would not have been any fault, there being only five other large windows; and the stall, if placed in the choir, would have been a fine addition to its grandeur: the chapel notwithstanding is far from wanting light, most of the windows facing the south.

Altars.

It has three altars, which, before the conflagration, and in the reign of Philip IV. were beautified to very great advantage. The ascent to the high altar consists of six jasper steps, with a balustrade of the same, at the head of which is a spacious area, where the altar is placed, with stately seats for the clergy on each side. The altar makes a very grand appearance, being of grey marble, and the antependium of jasper, bordered with brass curiously enamelled. The collateral altars are exactly proportional to this magnificent piece. They are both surrounded with jasper pilasters, curiously inlaid with variegated relievos of marble: its crown and frontispiece are of the same stone, and executed with all the correctness and delicacy that can be derived from art. The two collateral are on the side joining to the wall at the lowest step; and the five paintings over them are entirely worthy the place, being all productions of the rich fancy and inimitable pencil of the immortal Titian.

Paintings.

OVER the great altar is the martyrdom of the invincible Spanish martyr St. Laurence, the whole so admirable a resemblance of nature, and, at the same time, so judicious in the design, that we seem present at that horrid scene of pagan cruelty. This is a very large piece, and the whole light of it seems to emanate from some torches, fixed on the pedestal before an idol, and the flames rising from under the gridiron; for this transaction being executed in the night, the ingenious artist regarded that circumstance, and has thus given a remarkable

remarkable instance both of his skill and judgment. The faint, amidst such cruel torments, with a countenance of joy, extends his arms to receive a laurel wreath, brought him by angels descending from on high. The nearest figures of his tormentors, some of whom are turning him on the gridiron, others stirring and blowing the fire, are something larger than life; and, though very numerous, there is not one of which a considerable part is not seen. The piece, over the collateral altar, on the gospel side, is the adoration of the eastern magi; a most beautiful piece, in which the tints, figures, and drapery, admit of no improvement. On the epistle side is a burial of Christ, not to be viewed without the tenderest emotions. The figures of these two pictures are about half as big as life. Above them are two other small pictures, the gift of Philip IV. one, an ECCE HOMO, the other, our Lady of the same size, beholding him with a look of sorrow and affliction. They are all by Titian, and finely executed.

THE chapel, and the remaining body of the church, though very spacious, are every where adorned with paintings, the very arrangement of which gives no small pleasure to those who are judges of order and propriety.

Paintings in
the body of
the church,
and chapel.

IN the chapel of the altars are no less than ten; two on the sides of the great altar, one being St. Catharine, and attributed to Titian; the other, of our blessed Saviour dragging his cross, known to be an original of Piombo. Over the collateral altar, on the gospel side, are three, which fill up the whole arch over the cornice; that in the middle is our Lady with the divine infant, together with Elizabeth, St. John, and St. Joseph; it is a copy from Raphael, though some

X

affirm

affirm it to be an original. On the right side is St. Jerom, whose countenance speaks a soul habituated to heavenly contemplation; and on the other, St. Cecilia, a most beautiful figure, playing on a spinet, accompanied with the voices of enraptured angels. This is an original of Michael Cufin, the successful imitator of Andrea del Sarto. On the epistle side, over the altar, and above the cornice, are three others; that in the middle is an original of Lavinia Fontana, the daughter of Prospero Fontano, a famous painter of Bologna. The subject is our Lady, with the holy infant sleeping in her lap, together with St. Joseph, and St. John, pointing at him with a smile. It is a piece of remarkable softness, and the colors vivid. This lady's works are very much esteemed in Italy, chiefly indeed as coming from a female pencil. On the sides of it is David cutting off Goliath's head, an original of Michael Cufin; and the flagellation of Christ at the pillar. Lower down, before the collateral altars, over the stalls, which are of walnut finely inlaid, are two excellent portraits, one of the heroic Charles V. and the other, of his son Philip II. with frames of enamelled brass, and extraordinary magnificence. These are the paintings within the chapel, from the two doors, which form the partition between it and the other parts.

To these answer five others, on the wall of the window side, and all worthy to stand in the same place as the former. In the middle, facing the prior's stall, is a St. Jerom, done in mosaic work; a piece of infinite time and patience, the drapery, the face, the hair, and every other part being composed of very minute sparks of gems of different colors, and all successively inserted. On the sides of it, are two pictures, and originals of Frederic Zucaro, one a nativity, the other the adoration of the magi, and they pass for some of the best productions

productions of that artist. Next to these, over the lower windows, are two small pieces by Titian; one of our Saviour appearing to Mary Magdalene in the garden after his resurrection; the other, of our blessed Lady. This wall therefore, as adorned with these admirable pieces, answers to the beauty and grandeur of the other parts of the chapel.

BESIDES the preceding pieces in the body of the church, there are eighteen other pictures, which cannot fail of pleasing the curious spectator. Four of these are of extraordinary size, and face each other; two being on one side, over the stalls, and two on the other. That next to the window front, and on the right side, is the martyrdom of St. Mauritius, and his intrepid companions; an original of Dominica Greco, and extremely admired, but not beyond its value. Round it are four pictures of a smaller size, two beneath, and two above the cornice; one of the lower exhibits the arms and ensigns of the imperial house of Austria; the other, those of Philip II. and his consorts, in the same manner as those in the great chapel of the principal church. One of those above represents the two Marys, weeping at the sepulchre; the other, of our Lady, with the divine infant, and St. John, affectionately embracing each other. Common report attributes the latter to Michael Angelo; but I am rather inclined to think it the work of Leonardo da Vinci, who was not at all inferior to Michael Angelo himself. This piece is also much esteemed by persons of taste; and, if I remember right, a Florentine nobleman had the honor of presenting it to Philip II.

THE other capital picture represents the battle between Michael and the devil, in which is introduced a multitude of figures of good
X 2 angels,

angels, and also of those who, by their pride and ambition, were cast down from the celestial mansions. It is known to be a work of Luqueto, an Italian, and indeed abounds with marks both of his skill and singular humour. Near it are three other pictures, one beneath it, a very fine assemblage of royal arms, corresponding with that before mentioned; and of the two over it, one represents our Lady sitting, with the divine infant in her arms: the tints are very beautiful, and the attitudes finely expressive of parental tenderness; this came from the hand of Andrea del Sarto. The other is an excellent original by Charles Veronese, of St. Agueda, with a large wound in her breast, and an angel healing it.

THOSE, on the other side of the stalls, are placed in a manner as to answer the foregoing. Facing St. Maurice, is the martyrdom of St. Laurence; an original of Luqueto, and so masterly, that it was placed on the great altar of the palace church, directly over the tabernacle, and would have remained there, had not the distance too much diminished the figures. Near it are four other pictures. One of the two lowest represents armories, and the other, Charles V. with his empress, daughters, and sisters. The two above these are the adoration of the magi, and a St. Jerom, both in a very elegant taste.

THE other capital picture, answering the archangel's fight, is the martyrdom of the eleven thousand virgins, likewise by Luqueto. Above it is one of our blessed Lady, at the foot of the cross, with two angels supporting the body of her divine son, which rests on its knees. These are both by the above mentioned celebrated native of Verona.

HERE

HERE is likewise another original, by the same hand, representing the blessed virgin, St. Joseph, and the divine infant sleeping. This piece is always viewed with particular pleasure, by persons of tender sentiments. The frames of the armories are of brass, enamelled with gold; those of the others are likewise richly gilded, and being thirty-three in number, exclusive of the altar-pieces, give this church a most august appearance, and force the spectator to consider it as the most splendid part of the Escorial. This superiority it owes to the august monarch Philip IV. who ordered the paintings of the sacristy and chapter-house, and some other sacred places, to be removed hither, and to be new framed in the richest manner, that the decorations might, if possible, be suitable to the paintings.

IT is in this church the funerals and obsequies of the religious are performed, being of an extent proper for such a solemnity, and, at the same time, near the cloister, where they are interred. The manner of the celebration is very striking, as, on these occasions, not only all the monks make their appearance, but likewise the members of the college. The latter, indeed, are under no obligation, unless the deceased was a member of their community; but they give their attendance from the noble consideration, that they are brothers, and spend the latter time of their pilgrimage under the same roof. These numbers are further increased by the presence of all the persons of distinction and credit, in the palace and neighbourhood. Here also, before their repast at noon, *de profundis* is sung for the benefactors to the church.

Obsequies of
the religious.

OVER the body of the church, is a dormitory, furnished and adorned as becomes the apartment destined for the religious youths, of whom

Dormitories
and cells.

whom the number is sometimes not less than forty, and under the discipline of masters. Over this refectory is likewise another, besides the many large rooms, cells, and dwellings for the more aged religious, and other apartments into which the four cloisters are divided, being of absolute necessity to the monastic life, and all furnished with shelves, books, seats, beds, and pictures. The greatest part of this furniture was provided by the munificent founder, who was careful that no proper conveniency for his domestic chaplains should be wanting, that they might be diverted by no solicitude from incessantly glorifying that Supreme Power, by whom kings reign, and from offering up their supplications for the safety and welfare of his dominions. Let this suffice for the present, till, in its proper place, we give a more particular account; but it may be necessary to add, that these apartments suffered most in the fire, the religious confining their activity to save the more sacred and principal parts, utterly regardless of their own habitations and necessities.

THE doors and windows of those four cloisters, together with those of the cells and larger rooms, are generally in a double proportion, except those in the fore fronts of the cloisters and passages, the proportion of these being one and a half, that is, the height is equal to a whole, and one half the breadth: and all, together with the beauty of them, correspond in such order, resemblance, and disposition, as shews they were constructed by the most exact skill and judgment. The walls of the four small cloisters, on the north side, are of the same architecture and glossy whiteness, and the apartments of the same bricks and glazed tiles, yet not without some difference in the whole, which we shall take notice of in the sequel: at present let us enter the principal cloister of the convent.

C H A P.

CHAP. XI.

The principal Cloister.

AMONG the other parts of this amazing structure, the extent and remarkable height of which sufficiently indicate, that it can be no other than that which joins to the temple. It occupies as much ground as all the four above described, and, in beauty and grandeur, rivals the most celebrated edifices of antiquity. For my own part, every time I view it, my admiration increases; I always meet with fresh exhibitions of art and dignity: and even now it is with a kind of dread I attempt the description, it being impossible for the pen of a mortal adequately to delineate all that the curious eye discovers in it; the pompous variety bewilders the mind with a pleasing astonishment.

The principal
cloister of the
convent.

To him who beholds such a fabric, his eyes at once convey to the mind the ravishing idea of its architecture and ornaments; whereas he who describes it, opens it by degrees, and is obliged to use a variety of terms; but, after the most successful care to give an entertaining description, it will, in many places, be censured as jejune and tedious; for my own part, I am conscious, that I shall fall infinitely short of communicating that delight to the attentive reader, which the spectator receives from the view of so grand a subject.

THE figure of this cloister is nearly square; the sides, from north to south, being two hundred and ten feet, and those from east to west, two hundred and seven. The entrance, from the inward wall

Square of the
cloister.

wall to the balustrades, is twenty-four feet in breadth, and something above twenty-eight in height. It has four façades, composed of two rows of pilasters, columns, and arcades, the stateliness and workmanship of which cannot be too much admired.

Orders of
architecture.

THE first row is of the doric order, that above, which is the second, of the ionic; they are equal in their proportions, which are taken from that of a man, and answers to six feet in height. In the first, and on each side, are twelve large square pilasters, with their pedestals and chapiters, and joining to them, on both sides, twelve doric half pillars, placed on pedestals five feet high. Over their chapiters run the architrave, frieze, and cornice, diversified with trygliphs, metopes, spaces, and other architectonic embellishments, all of curious workmanship: the altitude of the arches, from the balustrade, which is of the same height as the pedestal, is twenty feet, and the span, ten.

ON the proceßion side is another large pilaster reaching to the balustrade, to which another, half a foot in relievo from the front wall, corresponds; and the arches formed by them, with all their decorations, are of a sculpture which Praxiteles himself would not be ashamed to own. The height of this first range, in which both strength and beauty are united, from the ground to the abacus or drip of the cornice, is exactly thirty feet.

THE second range is of the ionic order, with its pedestals resting on the cornice; and all the difference between it and that below, as likewise the rails, is that here the pedestals and balustrade are smaller. It is not, however, without large square pillars, and semi-circular columns,

columns with all the other parts and embellishments of that order, and exhibit the most accurate skill and judgment. The colonnade, with the pedestal, base, and chapter, is twenty-two feet high, and the volutes extend to four. The intervals of the arches are the same as in the lower row, that is, ten feet wide, and twenty high.

BOTH have large green lattices up to the cornice, and glass windows over it; which, besides sheltering the cloister from the rigour of the winter, and preserving the paintings, are of such convenience, that walking in this cloister is like walking through some spacious gallery; not to mention the fine appearance this imparts to the outside. In this upper range, along the inner walls of the south and east sides, answerable to the other, are grated apertures, which convey light to the upper cells; but those of the west and north, instead of such apertures between each column, have very beautiful stucco work.

The cloister windows.

THE ionic range terminates in an open balcony above the cornice, with rails extending to the pedestals, which, at equal distances, rest directly over the lower pilasters and columns: above it are battlements and globes, which have a very good effect. The height, from the lower pedestals of the second row to the top of the balcony balustrade, is thirty feet, but the whole façade, from the ground to those rails, is exactly sixty; and every part in such proportion, that I question whether in any building the rules of architecture have been more accurately observed, or more beautifully executed.

Cloister gallery.

WITHIN the circumference of the lower walk of this cloister, are six doors, all of equal dimensions, eight feet broad, and sixteen high.

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On

On the north side is that of the principal church, through which the processions pass on solemn days, in their walk round the cloister. At the beginning of this east wall, is the door of the sacristy, and at the end another. Towards the south is the chapter-house door; and the two, on the west side, we have already mentioned in our account of the old church, and the apartment, where the diffusive benevolence of the pious inhabitants of this place shews itself so cordially in the liberal entertainment of strangers.

Chief stair-
case.

BETWEEN these two western doors are five grand open arches, of which two lead to the lesser cloisters, and the other three belong to the great stair-case; a piece as nobly finished as any in the whole fabric. The artist was Bergamasco, equally celebrated for architecture and painting. The height of the whole frame of the stair-case, from the entrance to the upper part, is forty-five feet, and the breadth, forty. The entrance, from the cloister, is no larger than just to answer the span of the arches; but, after passing the two pilasters, every step is above sixteen feet in length. There are twenty-six steps in a direct ascent, divided by two spacious landing places; the first you arrive at, after ascending thirteen steps, and a height of fifteen feet; the second is twelve feet from the upper step to the wall, and above forty broad, where it leads into the lesser cloisters.

Division of
the stair-case.

HERE the stair-case is divided into two flights of steps, one on the right, and the other on the left; and in the ascent to the great cloister, unite in another capacious landing place, at the height of thirteen steps; so that it has fifty-two steps, and four landing places, at the height of thirty feet; and, to the immortal honor of the builder, he has united ease, light, elegance, and grandeur; and it must be acknowledged,

acknowledged, that, to blend all these in one stair-case, requires the nicest judgment and contrivance. The steps are of the most beautiful stone, and all of one piece; and the balustrades of exquisite workmanship. In the collateral arches, and in the plane of the walls at the first landing place, are large niches with seats; whence you have an enchanting view of the cloister, palace, paintings, statues, and other embellishments, and also of the fountains and gardens.

ABOVE these niches are three historical paintings in fresco, and two others over the passages; some by Pellegrino, and others by Luqueto. The whole ceiling of these arcades was once only of stucco work, though in a very beautiful taste; but, being disfigured by time, his majesty ordered, that it should be painted, which is certainly the most proper ornament of a stair-case; and, being done with such perfection, heightens the beauty of that which, in itself, is a master-piece of architecture.

IN this arcade the celebrated Jordan, according to the grand design, Paintings
of Jordan. planned by his majesty, began his paintings, which were intended to exhibit the motives influencing the magnanimous founder to erect so grand an edifice; and this celebrated artist has executed his part with such taste and delicacy, that, whilst the eye admires the pieces, the mind is prompted to the practice of virtue.

IN the center of the arcade is the throne of the adorable Trinity, within a glory of inaccessible effulgency, in that height of majesty which is above description, and environed with spirits of the first order. The remaining part of the ceiling is filled with choirs of angels, playing on musical instruments, while their spirited looks

shew, that they are incessantly celebrating the praises of the God of armies. And, that the exercises of those blessed choirs might be imitated on earth, the founder of this royal monastery conferred this structure on the sons of the great St. Jerom, this angelic employment of incessant doxologies being in their order a particular institute.

NEAR the Saviour of the world sits Mary, his most sacred mother, in that glorious pre-eminence due to her above all creatures; and as it is to her special patronage, that Spain owes the splendor of its military reputation, acquired by dangerous expeditions and amazing victories, this invincible assistance is, throughout all the Spanish dominions, by a bull, which has received the sanction of more than one pope, annually commemorated on a particular day.

ON the other side of the throne is a group of angels waving the crosses, that sign, which was not only seen in the air, at the memorable victory in the plains of Toulouse, over the Moors, but has always made a part in the banners of the kings of Spain, both to express their lively faith in the power of that cross, and an acknowledgement, that from thence all their successes must proceed. Other angels are holding up the crown of thorns, to express their joy that this is a crown of flowers to those who fight faithfully.

IN this beatific altitude, and at a proper distance, is seen the glorious Spanish martyr St. Laurence, accompanied by angels, who, with pleasure, are viewing and handling the gridiron, that torturing palm of his victories. The saint himself is supplicating the Almighty to grant success to the Spanish arms in the grand enterprizes of Philip. On the other side is the glorious company of the canonized
kings

kings and emperors of the houses of Austria and Castile, in steel armor, with crowns of gold and imperial mantles; but placing all those ensigns of majesty at the feet of the Sovereign of the universe. The first is the intrepid St. Ermenegildus, a Spanish prince, whose royal gothic blood was shed for the catholic truth, after having dignified his reign by many victories over the rebellious Arians, and their final expulsion from these countries. Near him is that holy monarch Ferdinand III. king of Castile and Leon, who, on many occasions, displayed a noble ardor against the sectaries. He was the thunderbolt of the faith against the Saracens, and an unexceptionable model to sovereigns.

NEXT to them is St. Henry, emperor of Germany, surnamed the pious; St. Stephen, king of Hungary, who was the delight of his subjects; the apostle St. Casimir, the son of Casimir and Elizabeth of Austria, king of Poland, a prince of exemplary virtue. All these signalized themselves by a strenuous desire of propagating the faith, and enlarging the church; in the prosecution of which glorious view they laid low the fortresses, and defeated the armies of infidels; introduced truth among nations, blinded by error and ignorance; built churches, founded monasteries, and performed other works becoming their zeal and magnanimity.

LOWER down, at some distance from the divine throne, is the invincible Charles V. as it were ascending to the celestial mansion, dressed in an imperial habit, kneeling on a prominent cloud, and bare-headed, but holding two crowns in his hand, those of Spain and Germany, which he so wisely resigned to his son and brother for the attainment of eternal glory. To this happy self-denial he was
animated

animated by that incomparable doctor of the church, St. Jerom, for whom he ever entertained a particular devotion, and who appeared to him in the habit of a cardinal. Accordingly, that emperor, so well known in the world, whom France dreaded, Germany idolized, Italy acknowledged, and Europe venerated; at whose name Asia trembled, Africa bowed the knee, and America opened all its treasures; solemnly performed this unparalleled renunciation, that, disengaged from worldly incumbrances, he might retire to the monastery of St. Jerom, and there, like the Austrian imperial eagle, contemplate the light of the true sun, and perform that greatest of achievements, the art of dying well.

THAT illustrious emperor is immediately followed by his son and successor Philip II. in the like habit of imperial majesty, the like humiliation to the Almighty, and the like aspiration after a heavenly crown. He is bare-headed, and in his left hand is a globe, to denote, that, by the favor of propitious heaven, his dominions included the whole extent of the earth. It was this glorious prince, who in Europe added to the kingdom of Castile, and his other dominions, the kingdom of Portugal by inheritance, and, by the astonishing successes of his fleets and armies, became sovereign of the east and west Indies, together with the Philipine islands, so called in honor of him: thus extending his power to all the four parts of the globe. This peculiar glory, I doubt not, was the fruit of his having consecrated to the God of hosts this structure, in the church of which he is worshipped with a pomp not equalled in any other of the whole earth; of his munificent zeal in collecting such reliques, and ornamenting it with all the riches of art and nature; of the splendor, solemnity, and devotion of the various offices celebrated here, and the

the perpetual repetition of hymns and psalms in the choir, where is still kept that respectable habit in which he assisted at the devotions of the monks. Every part of the edifice; the literature taught in the college; the benevolence of the refectories for strangers; the compassion of the infirmaries; the charity at the doors, where the necessitous of many villages, for leagues round, meet with a constant and liberal relief; proclaim the wisdom and gratitude of the monarch.

LOWER down, near the angles over the windows, are the virtues, inherent in those princes, without which all the power of empire, or the gold and gems of their glittering crowns, would not secure their names from infamy, nor their souls from perdition. At one angle is prudence; at a second, justice; at a third, fortitude; and at a fourth, temperance. These cardinal virtues are represented by figures of beautiful virgins, in an elegant dress, and sitting on clouds, with attributes in their hands, indicating their respective names. The variety of their habits and tints give the four angles the appearance of four luxuriant gardens, each exhibiting a rich profusion of flowers.

AND as those great princes, in whom religion and valor were most happily united, ever made the glory of the Almighty their leading motive, protected this catholic church, and heightened the fame and power of that majesty with which they were invested; so in the center of the virtues, on the south side, is seen religion, and, on the north side, the church, both conspicuous figures, setting under a pavillion, on rich cushions, laid on beautiful carpets, most happily imitated. Majesty, with a crown and scepter, resting her left arm
on

on an eagle, looks up to heaven, the fountain from whence all greatness is derived. The church is in a white robe; in her right hand is the sacred book of the scriptures, the mysteries of which intensely employ her mind, while, from the Holy Ghost, who with expanded wings hovers over her, she receives beams of illumination. In the other hand is the cross, the badge of the church militant, and the glory of the church triumphant.

ROUND the windows are represented, in escutcheons, several achievements of Charles V. in defence of religion; as in Hungary, against the sultan Solyman; in Germany, against the confederate heretics; and in Africa, against the Moors and idolaters. The windows, above the cornice, are ornamented on each side with two angels, having no other decorations than their wings, but the glow and beauty of their faces are mentioned with the highest encomiums. They are twenty-eight in number, and a like number of the shields of the kingdoms and provinces of Spain, expressing a complacency in their guardianship of such valuable acquisitions. The fillet, which surrounds the whole, is no less than ten feet in breadth, and placed where the grand curvature begins; but, what renders it remarkable, is a most animated painting of the memorable defeat and slaughter of the French forces, at St. Quintin, in the year 1564, on St. Laurence's day; and likewise the taking of that important city by storm. This was the first battle, wherein that monarch Philip II. was present. This victory, which signalized the beginning of his auspicious reign, produced a peace in Christendom, more general than any several preceding ages had seen; and was the capital motive for building this fabric, and dedicating it to the omnipotent Prince of peace, and God of armies; to the worship of the most holy Mary, and the veneration
of

of St. Laurence, for whom that pious monarch had, from his very childhood, cherished a superior devotion, and to whose gracious intercession he attributed those events. Accordingly, that saint is seen aloft in the air, as it were, earnestly supplicating the Almighty, that he would distinguish the arms of such a godly young prince by some signal success.

If ever the spirit and fire of a painter were communicated to his works, it is in this exhibition, which every where presents objects of magnanimity and terror. Here is displayed the ardent bravery of the commanders and officers; there the fierceness and rage of the soldiers, who are all bigger than life, together with the vigor and fury of the horses, the impetuous attack made on the army of the enemy; the strokes, the wounds deluging the field with blood; the dreadful fire and smoke of the artillery, muskets and carabines; the confusion, rout and carnage of the French; their cavalry broke, their infantry flying; the havock made of them in the pursuit; the taking of the constable Montmorency, the commander in chief, his son, and the flower of the nobility of France, together with their artillery and baggage. On the east side appear the towers, on the ramparts of the city, all on fire; the Spaniards assailing sword in hand, mowing down all before them with a dauntless rapidity, which all the valor and experience of the admiral could not withstand, he himself being also taken. Lastly, the north side exhibits a large body of the enemy, submitting to Philibert, duke of Savoy, Philip's generalissimo, in that immortal day; their looks speak their misfortune, whilst a generous joy brightens the countenances of the victorious Spaniards, exulting at the glory of their young monarch.

FURTHER on, towards the east, is represented the Escorial as at the commencement of the building, and as conceived in the mind of the magnificent prince amidst the tumult of the battle. The laborers and artificers are digging foundations, bringing stones, hewing them, and raising them to the scaffolds by cranes and more complicated engines; others receive and place them in the façades, towers and the church. Near them stands the grateful Philip, who, with a solemnity becoming the occasion, laid the first stone; his heart seems to dilate with joy at beholding the progress of the votive structure, by which he testified his gratitude to the Supreme Being, the holy virgin, and the glory of Spain, St. Laurence, who had so often crowned him with glory. About him are the principal architects on their knees, shewing sketches of the several parts, and one exhibiting an entire draught of the whole work, in which his majesty had no small share, a taste in architecture being one of his inferior qualities. The prince is instructing and encouraging them, to introduce into it all the several beauties which distinguished the most august fabrics of antiquity, that this monument of his fervent gratitude might be nothing less than an assemblage of wonders.

SUCH are the contents of this painting, equally valuable for its execution and largeness. Nor are the decorations distributed through all the parts of the arcades, exhibiting an infinite variety of pleasing objects unsuitable to it. The decorations of the cornice and window frames are finely carved and gilt; and over the middle of the three eastern windows is a pompous medallion of that great monarch Philip IV. and, on the west side, is another of the same circumference and lustre, representing the heir of his throne and eminent qualities of his son Charles II. Over it is a painting of his majesty, standing in a balcony,

balcony, hung with gold brocade; and with a lively joy, as it were, pointing out and explaining to the two queens the several subjects exhibited in this performance. The representations of their majesties, whose august mien sufficiently indicates their being born to sovereignty, adds not a little to the beauty of the scene.

THROUGHOUT this whole piece the most critical eye meets with nothing offensive to propriety, or that betrays a defect of judgment. Here beauty is expressed in the faces, grace in the attitudes, elegance in the drapery, force in the tints, and precision in the chiaro oscuro. The small part of heaven, here exhibited, is astonishing: the flying choir of sprightly angels beautifully pleasing; and the moving clouds, which appear yielding to the gentle impulse of the winds, are rather nature than painting. Some objects are single, as the emblems of the virtues; and among these, at the four angles, are the lion, the elephant, the ostrich, and trees, flowers, fruits, and birds, all equally admirable, and executed in the most animated manner.

THIS piece was begun and finished within seven months; yet, surely the curious connoisseur would say, that, at least, so short a space of time is requisite to survey and enumerate its various beauties.

THE artist has united, in this piece, the several characteristic talents of Raphael, Titian, Correggio, Tintoret, and every other painter of the highest reputation.

LET us now survey the paintings which grace the spacious walls. On the lower arcades are exhibited forty-six histories of the New Testament, some in oil-colors, and others in fresco; but all so highly

Paintings in
the lower
parts.

finished, that each is an astonishing master-piece. At the four angles are eight others, besides the five, which were originally placed on the grand stair-case.

THESE paintings begin at that door of the church, where the processions enter the cloisters; and, turning towards the left, the first which presents itself to the eye, is a most beautiful piece representing the conception of our Lady; St. Joachim and St. Anne, the parents of the holy virgin, are sitting at the golden door; they are two affecting figures, and beautifully indicate the purity of those who gave being to such a child. The following is her nativity: the third, the presentation of her in the temple. Next to this is her marriage with Joseph; then the annunciation; and lastly, the visit to Elizabeth, which terminates the series on this side, and fill the first angle. The design and manner of the figures, the beauty and justness of the perspective, the propriety of the structures and other objects, the draperies and the tints of the whole, entitle those pieces to be classed among the most celebrated performances.

THE fresco paintings are attributed to Pellegrino de Modena, one of the most successful imitators of Michael Angelo's style.

First angle.

ADJOINING to the first angle, or next the door of the sacristy, are two fronts, and the histories follow in a chronological series: the first represents the nativity, and is painted in oil colors; over the doors are the angels appearing to the shepherds, and the circumcision of our Saviour, both in fresco.

IN

IN the second space is the adoration of the magi, in oil colors : over the doors, the baptism of Christ in the river Jordan, and the marriage of Cana, both in fresco. These were performed by Lewis de Carvajal, brother of John Baptist Monegro.

THE next is the east wall, near the sacristy, and, after passing East wall. the door, in the first part of the arches, follows the history of the purification of our Lady, with eight others, reaching to the other door. These eight are, the flight into Egypt; the massacre of the innocents; the return out of Egypt; Christ sitting among the doctors in the temple; his temptation in the wilderness; the nomination of the apostles; Lazarus raised from the dead, and Christ driving the buyers and sellers out of the temple. They are all beautiful pieces, and the expressions remarkably animated. Indeed, the finishing of what Pellegrino designed having been committed to other hands, they exhibit too many instances of the inability of their authors, and he himself, with extreme concern, pointed out the defects; but fresco painting admitting of no amendment, unless the whole work be done a-new, it was suffered to remain with its imperfections, though the generous artist often requested, that he might again begin the work without any pecuniary reward.

THE second angle has the same number of histories as the former, Second angle. and all by the celebrated Romulo, many of whose valuable pieces may be seen in Spain, particularly in the elegant palace of the duke del Infantado, at the city of Guadalajara, where he was employed for some time in fresco and grotesque pieces.

THE

THE two principal pictures, in oil colors, are the transfiguration of Christ, and the last supper. On the open doors, and those parts of the walls which they cover, is the woman of Samaria, and the adulterers. On one of the doors, in the other part, where the last supper is exhibited, you see Christ's triumphant entry into Jerusalem; and, on the other, Jesus washing the feet of his disciples: the eating of the paschal lamb, on the outward part; and the sacrament of the body and blood of the true Lamb, on the inside. All these pieces do great honor to Romulo. Next follow Pellegrino's historical pieces, representing our injured Saviour's amazing passion, in ten histories, which take up the whole south wall. The first is his praying in the garden; and every part in the whole paintings is of a delicacy and execution which charms the nicest judgment. The architectonic ornaments, and the design of the whole, is beautifully pleasing, being all entirely painted by his own hand. These histories extend to that moving piece, representing Christ coming out of Jerusalem, dragging his cross, and in which the crowds, some on horseback, others on foot, are represented by an exquisite pencil, under the conduct of an imagination remarkably happy.

Third angle. THE paintings in the third angle, both with regard to design and execution, are by the same master. On the inward front is a piece of the crucifixion, containing an extraordinary number of figures, very differently affected at this tragical scene; some appear absorbed in silent grief, others expressing their detestation of it; but the greatest number display an inhuman joy, or an impatient rancor.

DARKNESS has drawn her tenebrous veil over the earth; the sun is withdrawing its light in abhorrence of the injurious death of the
Creator

Creator of the universe ; nor is there a figure among all the multitude which does not seem in motion, and, as it were, pushing forward. In short, Pellegrino has here shewn, that, though he seldom practised in oil colors, his talent for it was equal to that of the most celebrated masters. On the doors is the nailing of Christ to the cross, and the same, in fresco, on the walls ; both so highly finished, as not to be surpassed even by his master Michael Angelo himself.

IN the other department are two pieces, representing the resurrection ; they are not wholly by his own hand, but his retouches have rendered them admirable pieces. The design, the figures, and the difficult attitudes, in which the soldiers, placed to guard the sepulchre, are sleeping, is so natural and just, that he certainly must have taken it from some similar transaction, and transplanted it into this piece with inimitable art. On one door is our Saviour's burial, and in the other, his triumphant descent to the limbus patrum, to release the souls of the patriarchs and primitive fathers ; and on the side of the walls the same is painted in fresco.

THE series, following these on the west wall, represent the several successive appearances of our Saviour, after his resurrection, from the time of his appearing to his mother, immediately after he had opened the chambers of the grave, to the last time of his shewing himself to his apostles, which happened at the sea of Tiberias, when St. Peter and St. John, with others of that sacred company, were fishing on the lake.

IN the second department are the two Marys, with angels appearing to them with the joyful tidings, that Christ was risen. And a little beyond

beyond it, the five passages, two of which lead to the lesser cloisters, and three to the great stairs, where we omitted the five historical pieces, with which the upper part of its sides are embellished, to introduce them here. One represents St. John and St. Peter, running to the sepulchre, on the information they had received from Mary Magdalene; but the astonishment, expressed in their countenances at their arrival, seems rather nature than painting. The second is Christ appearing in the garden to Mary Magdalene; the third is his shewing himself to the holy women; the fourth represents the journey to Emmaus; and the fifth his first appearance to the disciples, when Thomas was absent. The last, together with that representing St. Peter and St. John, running to the sepulchre, are by Luqueto, who also painted the others; but three of them not pleasing, they were removed, and Pellegrino reassumed the work.

ALONG the remainder of the wall, between the main stair-case and the angle, are two others. The first is our blessed Lord's astonishing appearance to the disciples, when the doors were shut, and at which St. Thomas was present. In the other, which is known by the appellation of the sea, from the extensive view of it, the disciples are represented as exercising their trade of fishing, and astonished at the prodigious draught they had taken.

Fourth angle. IN the angle, next to this, and in the first niche, is an ascension; in the other, the descent of the Holy Ghost: on the doors and the wall, two other apparitions of Christ to a great company of his disciples; and the descent of the Holy Ghost, and the imposition of hands on those who believed. All these excellent pieces, I have the pleasure of saying, were done by Miguel Barroso, a Spaniard.

THE

THE part of this angle, to the door of the church where we begun, North wall. has four history pieces by Pellegrino: the death of our Lady; her ascension into heaven; her coronation as queen of heaven and earth, above all princes, thrones, dominions, intelligences, spirits, and angels; and the last judgment, a piece which could not be viewed without terror, did not the agitated heart perceive that the judge is the Son of man, who, in the unspeakable riches of his mercy, has saved us from the wrath to come. These are the paintings in this superb cloister: but I am sensible that description conveys only faint ideas; to feel the delightful raptures, the deep astonishment, with which such master-pieces affect a well-cultivated mind, they must be seen, and viewed with attention.

LET us now survey those in the upper part, which, though not so numerous, deserve notice; for a rational curiosity of taste attends, rather to the accuracy and excellence, than the quantity and number of the pieces. The areas of the arcades, which, all along the wall, answer to those already described, are divided into squares by fillets, which connect the chapters of the pilasters, and above them are several elegant windows, in the form of a crescent; all the areas are of a pure white, ornamented with stucco work, and the stone arches of the roofs filled with architectonic decorations.

Paintings in
the upper
part.

IN the areas were eight capital pieces by the ingenious Juan Fernandez Mudo, a disciple of Titian; but all in such a different style, though excellent in their diversities, that few would imagine they came from the same hand. Three of them were so damaged by the fire, that his majesty Charles II. ordered them to be replaced by a like number of others.

A a

IN

First angle. IN the first angle, which is formed by the north and south walls, leading to the choir, are two; one represents St. John the evangelist, writing the Apocalypse in the isle of Patmos, with his eyes fixed on the sacred visions, which discover themselves as at an immense distance, and over a landscape of a pleasing wildness. Near him is an eagle, the emblem of the sublimity of his writings; a piece of a distinguished character, and, in the opinion of many critics, preferable to any other in the whole cloister. The other is the assumption of our Lady; the apostles appear astonished, while circles of exulting angels are attending her triumphant entry into the empyreal mansions.

Second angle. IN the following angle, answering to the other part of the north wall, is a nativity, with which Pellegrino was so charmed with the pretty effect of the shepherds, that he cried out, O LE BELLI PASTORI! And indeed, the piece deserves to be celebrated in all languages. The other is the martyrdom of St. Philip, whose figure well represents a christian hero; the perspective is also finely imagined, but the coloring exceptionable.

Third angle. IN the third angle, which, according to our progress, is that formed by the east and south wall, is a St. Jerom doing penance in the wilderness, in order, by pain, to subdue the motions of sin, striking his naked breast with a large stone; he is kneeling in a attitude admirably designed, whilst the serenity of his countenance is clouded with self-discipline. Near him is the lion drinking at a spring; but the part most admired is the landscape. On the other plane is a picture of our Lady, St. Anne, the divine infant, St. Joachim,

Joachim, and St. Joseph; the beauty of the heads are particularly admired, though the other parts are also well finished.

IN the last angle, between the south and west wall, is our Saviour Fourth angle. bound to the pillar: the figure is in front, with a face, in which sorrow and beauty, composure and dignity, are inimitably blended; whilst, on the contrary, those of the executioners express the most brutal rage and ferocity; some are binding him, and others, glowing with rancor, are making ready the scourges; so that a christian heart melts at beholding this meek submissive Lamb, submitting to such torture and ignominy.

IN the other plane is the martyrdom of St. James, the patron of Spain, a piece equal to any in this part of the edifice; the executioner is severing the saint's head from his body; and the latter seems expiring, his eyes turned up, and his flesh of such a death-like paleness, that the piece is never beheld without painful emotions. The perspective is admirable; it was indeed Mudo's particular talent, and in which he always excelled. At a distance is seen a battle between the Christians and Moors, where St. James, mounted on a war-like horse, makes terrible havock among the enemy; this also is one of those pieces, which the spectator is never tired with viewing.

SUCH are the eight paintings which so nobly adorn the grand cloister, that a lover of the fine arts would think the toil of a long journey amply compensated by the sight of this part alone; as indeed the beauty and splendor of this cloister greatly contributed to gain this edifice the appellation of MARAVILLA, or the Wonder.

Pavement of
the cloister.

BOTH the upper and lower cloisters, like the church, are paved with black marble, disposed in compartments remarkably beautiful.

Garden of
the cloister.

WITHIN the body of the cloister is a delightful garden, divided into sixteen areas, twelve of which are filled with flowers and curious plants, and decorated with knots, labyrinths, and other devices, displaying the most vivid colors in a continual bloom; so that, amidst the rigors of the most severe winter, they constantly furnish the altars with a profusion of flowers, as if the inclemency of the seasons had regard to the sacred uses, for which they are cultivated.

Fountain of
the four
evangelists.

THE other four areas are reservoirs, lined with beautiful marbles, and one hundred and twenty feet in circuit, which is also the dimensions of the gardens. In the center of each is a most elegant fountain in the form of an octangular cymborium, thirty feet in diameter, and sixty in height. The outside is of beautiful stone, and the architecture of the doric order; within it is incrustated with jaspers and marble of the most curious and beautiful kinds. It has four portals, projecting on columns, forming four open arcades, answering to the two walks, which cross each other in the center.

Statues.

ON the sides are niches, and in them the statues of the four evangelists, bigger than life, by Juan Baptista Monegro, and before them their attributes, the angel, the eagle, the lion, and the ox, placed near a jasper balustrade, whence the water, with an agreeable murmur, issues into the reservoirs; nor is there any other noise heard in this convent, every person being, by the institutes of the order, to observe a profound silence within these sacred walls.

BOTH

BOTH the statues and attributes are of the finest Genoa marble, and the workmanship elegant and noble. Every one of the evangelists holds a book in his hands, in which is written in different languages, what they have delivered concerning the water of baptism, that initiating fountain of grace, that labor of regeneration, in which all must be washed who desire to be saved.

IN one side of the book, which St. Matthew holds, is written in Hebrew, and the other in Latin, the following text :

EUNTES ERGO DOCETE OMNES GENTES,
BAPTIZANTES EOS IN NOMINE PATRIS ET FILII,
ET SPIRITUS SANCTI.

IN St. Mark's book both the pages are in Latin, his gospel being, in the general opinion, written at Rome, and the text is :

QUI CREDIDERIT, ET BAPTIZATUS FUERIT,
SALVUS ERIT.

QUI VERO NON CREDIDERIT,
CONDEMNABITUR,

SIGNA AUTEM EOS QUI CREDIDERINT
HÆC SEQUENTUR.

IN NOMINE MEO DEMONIA EJICIENT.

IN St. Luke's, one of whose pages is in Latin, and the other in Greek, says :

EGO

EGO AUTEM BAPTIZO VOS AQUA, VENIET
AUTEM FORTIOR ME, IPSE VOS BAPTIZABIT,
SPIRITU SANCTO, ET IGNE.

AND in St. John's pages, which are Syriac and Latin, is written :

AMEN AMEN DICO TIBI, NISI QUIS
RENATUS FUERIT EX AQUA, ET SPIRITU
SANCTO, NON POTEST INTROIRE
IN REGNUM DEI.

THE whole is so finely imagined, and the sculpture so delicate, that a mind of an elegant turn can no where receive more delight ; it is a most enchanting imitation of paradise, whence the four rivers, which watered the whole earth, had their source ; so that the soul, enraptured with such pleasing ideas, and struck with the variety of exquisite objects, dwells on them in a kind of extasy, and knows not how to quit the charming scene. This cloister, from its several beauties, is by some termed, the GLORY OF THE EDIFICE ; by others, the SACRED MUSÆUM OF INIMITABLE PAINTINGS ; and by others, alluding to its gardens, the PARADISIACAL PARTERRE. Where can the eye turn itself without meeting an object, which naturally prompts to break forth into praising the Most High, who disposed the heart of so great a monarch to erect this magnificent retreat for religious worship ? where, if such knowledge be attainable on earth, the abstracted soul, through divine illuminations, ascends into the heavenly mansions, and realizes the employments of the blessed.

THE

THE roof of this noble cloister is every where covered with lead laid on mortar, because, if the sheets were placed on wood, the heat and moisture would fill it with worms, which are found to eat through the lead. The rain is carried into the garden by long leaden pipes, that the cornices and arches may not be soiled or damaged. In fine, every thing has been executed with such judgment, delicacy, and contrivance, that the most common pieces are not without something which engages the attention: but I omit many to describe the principal, which was the intention and end of this extraordinary work.

IN this cloister are performed the processions on the days appointed by the church; and, to increase the solemnity, all the three communities, belonging to this consecrated palace, assist at these acts of religion.

CHAP. XII.

Of the Chapter-house, and other principal Parts of the
Great Cloister.

IN this cloister are several halls and rooms of such splendor, and the ornaments so grand and masterly, that they deserve to be particularly described in a series of chapters; but to avoid every appearance of prolixity, I shall include them all in this I am now beginning.

Hall of the
chapter-
house.

AMONG these, the preference is due to the apartments of the chapter-house, in the south side. The entrance to them is through a large gate, answering to the breadth of the cloister, which is the entrance into the garden. The first object you behold, seems to have exhausted human art; it is a beautiful hall, thirty feet square, and finely lighted. It has three windows in front, and iron rails towards the gardens, with which the house is environed; on the sides are six doors, opening into the apartments of the chapter-house. They are all similar, and the workmanship in every part alike. The middle doors are equal in largeness to that of the entrance, and the others to the windows, which form an order and diversity which has a very good effect.

Paintings in
the hall.

OVER the windows and doors are eight pieces of painting in oil colors; four of which, with all the others in the chapter rooms, were given to this house by its patron and sovereign, Philip IV. whose noble design was to enrich these chapter rooms, and the
sacristy,

facrifty, with such a collection of paintings, that curiosity itself should be satisfied, and not desire to see any other performances of the pencil; the like, indeed, may be said of the statues, and all other objects.

THE first, on the right side, as you enter the hall, over one of the small doors, is St. John the baptist, with the lamb in his arms; an original by Josepha de Ribera. The saint is represented in the desert, the greatest part of his breast bare, but his left arm and the middle part of his body covered with a skin, over which is a red robe; his face has a manly beauty, and the most pleasing smile sits on his countenance. The wool of the lamb is particularly remarkable, it seems rather nature than painting. I look upon this as one of the finest pieces this celebrated painter ever produced. The height of the picture is something above a yard and a half, and the breadth nearly the same. It formerly stood in the sacristy of the pantheon; but his majesty ordered it to be removed to this place, that the lovers of painting might have more easy access to it, and the piece itself the advantage of a better light.

OVER a small door of the same side, is our Saviour with the globe in one hand, and giving the benediction with the other; a piece by Titian, and highly esteemed.

ON the other side, over the first door, answerable to St. John the baptist, is an original of Van Dyke, representing our Lady with the divine infant in her arms; after mentioning the name of the artist, it is needless to expatiate in praise of the performance. These are all of the same dimensions.

ON the left hand of the door is a celebrated original of Paul Veronese, above a yard and a half in height, and two yards and a half in length, representing the marriage of Cana, when our blessed Lord first manifested his miraculous power. The table is full of guests, and not one without that gracefulness and dignity which this artist possessed in so eminent a manner. All the heads are admirable, and mostly portraits of persons then living; except the blessed virgin, whose beauty far excels whatever existed in a human form. Her age perfectly corresponds with that of our Saviour, who sits at her side; a point, in which very many painters have grossly erred, representing Christ at the age of virility, and his mother as a virgin in her teens. Among the figures is one dressed in a white robe, and attended by some servants, entering the apartment, but seems wrapped in amazement at the miracle, which one at the table is relating to her: the contrast between this lady, who is of a very beautiful person, and a little Negro boy in yellow, that holds up her train, is admirable. These four inimitable pieces were given by his majesty Philip IV.

IN this hall are also, still remaining, four of those which were placed here by the glorious founder; one is the annunciation, an original of Frederico Barroso, and abounds with that softness, which peculiarly recommends his performances. A second is said to be an original of Tintoret; it represents St. Jerom doing penance, in which the artist has shewn a fertile imagination in the objects of terror. Another represents the holy virgin with the divine infant, and St. Catharine and St. Sebastian sitting with her. This is supposed to be a copy from Correggio, though I rather believe it to be from Acorezo. But, whoever the artist was, it has an inexpressible beauty and
sweetness;

sweetness; the copyer is known to be Dominico Greco, and all who have seen the original allow, that a greater resemblance cannot be expected. The other, the martyrdom of Justina, is by an artist of our own times, Luca Giordano.

BESIDES these inestimable decorations, the whole area of the Ceiling, above the cornice, is full of very beautiful grotesque foliages of various colors, and very ingeniously disposed among the crescents, the trygliphs, and modillions. In the highest part, the heavens are opened, and angels descending with wreaths of laurel, as rewards for the patient submission of those, who silently acquiesce in the wholesome reproofs given them by their superiors, in this apartment; the monks, holding weekly meetings here to declare their faults and transgressions, for which they are reprimanded, and penance inflicted on them, that, as scripture expresses it, they may have always their loins girded, and their lamps burning, and be like those who hourly expect their master's coming.

THE beauty of these grotesque paintings charms the spectator, equal to that of the most sublime kind: it was much in use among the Egyptians, and afterwards adopted by the Romans, who collected every thing that was beautiful in nature, to decorate the walls and ceilings of their grottoes, where they usually had their baths and banquetting rooms; and hence this painting was called GRUTESCA, being the ornaments for grottoes; and to others, from the diversity of satyrs, lions, tygers, and other animals of the ferocious kind, they gave the name of BRUTESCA.

THE restorers of this style were Raphael de Urbino, and Juan de Andane, who, emulating the excellency of the ancients, which had been concealed during a long succession of ages, searched every where for antiques, and, at last, were so fortunate as to find specimens of their painting in this style in the vaults of St. Peter in Vincula, where the palace of Titus is said to have stood. Having made so pleasing a discovery, these admirable artists successfully imitated them, and even improved on their models, so that, at present, this painting is in request all over Europe; though I question, whether any performance of this kind be equal to what is seen here, and in the chapter rooms.

Form of the
chapter
rooms.

THE entrance into these apartments is through the three doors, which, as we before observed, answer to each other: and the spectator must be of the most phlegmatic and saturnine disposition, if his heart is not dilated at entering them; for, besides their spaciousness, they are lofty, magnificent, and very light, while the splendor of the ornaments are entirely of a piece with the other parts of this astonishing structure. Each room is thirty-four feet in breadth, and eighty in length; so that both, with the portico between them, make a length of two hundred feet. The walls resemble snow in whiteness, and up to the cornice, which is equally white, are hung with admirable paintings, all calculated to inspire devotion; and this good effect is heightened by the masterly execution in the tints and expressions. At each end are two altars, facing each other, and of dimensions answering to the doors of the entrances. The ceiling is twenty-eight feet in height, and, over it, are the cells of those happy recluses. They have two rows of windows, some gothic, and fenced with iron bars, the highest are fifteen feet above the cornice, and are all of glass;

glass; besides, as each row consists of fourteen, and all face the south, these august rooms are in no want of light to shew their embellishments to the greatest advantage. All round it are walnut-tree stalls of curious workmanship, and between them and the cornice are placed several beautiful pieces of painting, amounting to twenty-one in each chapter room.

OVER the two altars, which face each other, are two originals of Titian; one represents St. Jerom doing penance in the desert, and the other, Christ praying in the garden, in which the artist has represented his objects in the manner they appeared at the season of the year, when our blessed Lord suffered; and such is the relief, strength, and art of both these pieces, that the figures, trees, rocks, fountains, drapery, and other ornaments, seem to project from the canvases; they exceed all praise, and rhetoric has no figures to express the images and colors of this inimitable artist. St. Jerom is placed in the vicar's chapter room, and Christ in the garden, graces that of the prior; for, by these appellations they are distinguished: and that we may not confound pictures in our account of them, we shall first describe those in the prior's chapter room; but, lest we should be so absorbed in admiration of them as to overlook the altars, shall make them the first article.

THE altars are of a proportionate height, and stand on a pedestal of black marble. The very front of the altar is also of black marble most beautifully variegated; the borders of the antependiums are of brass, enamelled with gold. The hosts are within a small chapel of exquisite gems; and over them is a façade of marquetry work, of jasper and marble, leaving a space for the paintings; all agreeably heightened

Altars in
the chapter
rooms.

heightened by the superb decorations of the architrave, frieze, and cornice.

IN the prayer in the garden we behold the King of glory, our blessed Saviour, kneeling on a rugged stone; behind him is a rock reflecting the effulgence, which incircles an angel in the air, holding a cup in his left hand, and his right extended, as it were, to comfort the agonizing Lord, the Redeemer of the world. The figure of our Saviour appears less than life, being at a distance from the apostles, whom he had chosen to be present at this conflict, and which, at the same time, intimates the retirement and abstraction necessary for our rightly discharging that sublime exercise. The disciples are sleeping, in postures not more natural to the body in that state, than difficult to represent in painting. In the garden are several kinds of trees and plants, especially olives; and, at a distance, the water of the brook Cedron reverberates the light from the lanthorn on the crowd, who are hastily passing over it, impatient to surprize the Saviour of the world. Nothing can exceed the countenance and attitude of our blessed Lord, with his eyes steadfastly looking upward, his arms stretched out; and, being a night-piece, the radiancy of the angel is inimitably made use of to give the spectator a sight of the several objects: and, certainly, to execute this painting with such spirit, propriety, and delicacy, the artist himself must have been illuminated by an angel.

OVER two small doors, on the sides of the altar, and in the interval between them, are four pictures, which very well suit their position..

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THE first, on the right hand of the altar, is a flower piece, about a yard and a half square. It is a most beautiful wreath round a shield, placed on a stately pedestal, and in the middle is the flower which diffuses a grateful fragrance through the heavens. The blessed virgin, with the heavenly infant, are represented in a shell resembling pearl: it is indeed a pearl of infinite value. The wreath, surrounding the shield, makes a most sightly appearance, being composed of an elegant variety, as pionies, roses, tulips, carnations, hyacinths, and lillies; all so finely represented, that they appear the very flowers themselves.

ANSWERABLE to this, on the left side of the altar, is another by the same hand, and of the same dimensions as the former. Our Lady is placed in a niche, within the center of a shield, indulging that melancholy solitude, in which she continued after the death of her affectionate son; and though here, by a most happy allusion, she is likewise encompassed with flowers, happily imitated; but all of the prickly kind, as sweet-briers, thistles, and thorns, except a few beautiful white lillies, near the top.

IT is evident, that the ingenious artist, when he began these flower pieces, and others decorated with the like figures, to be seen in these chapter rooms, recollected the spouse's description of the bride in the Canticles; where she displays the charms of the bride, and particularly the beautiful comparison of the lilly among the thorns. In representing the heavenly bride under affliction, he has surrounded her with so many thorns and briers, to denote the various agonies which then pierced her maternal heart. The painter of these, and
four

four others, which we shall speak of in the sequel, was a Jesuit, who acquired a very singular talent in flower painting.

CLOSE by this is an original of Raphael Urbino, nearly of the same height and breadth, representing our Lady with the divine infant, St. John, and St. Joseph. The judges of painting are at no loss to know the author of this piece, a cursory view is sufficient to discover the excellent hand from whence it came. The two children hold in their hands a label with this inscription, ECCE AGNUS DEI, and seem to read it; at the same time, their attentive countenances call on all who view this picture to peruse, and deposite these words in their hearts, as they are pregnant with the richest consolation to sinners.

ANSWERABLE to this, on the right side, close to the flower piece, is an original of Rubens, representing our Lady, with the heavenly infant, St. Anne, and St. Joseph; a piece of such delicacy, that the heart of every one who views it, overflows with a pious complacency. The blessed virgin is sitting, the divine infant stands naked on her knees, and displays such a fond smile and tenderness in his looks as ravishes the heart; his right hand is on the naked breast of his mother, expressing his desire of that food, with which heaven had filled it for his nutriment; the other arm is thrown about her neck. The virgin mother gazes on him with a fondness not easily expressed; St. Anne, dressed like an aged matron, is smiling, and embracing them both; while St. Joseph, with his hand on his breast, is looking at them with an admiration ready to burst into expressions of joy. Many judge this piece to be one of the best in the whole palace, and, with three others, adds a noble grandeur to the altar.

ALONG

ALONG the walls, which form the length of these chapter rooms, hang many other valuable pieces: the first, on that facing the windows, and at the right side of the altar, is the miraculous conversion of St. Paul, when, according to St. Austin's expression, from a persecutor of Christians, he became a preacher of Christ; he was unhorsed, and cast down, in order to be exalted as a chosen vessel of election, as the great teacher of the Gentiles; and changed from a ravenous wolf to an inoffensive lamb. This piece is two yards and a half in height, and above four yards in length; the figures are all as big as life, and if the habits display a rich fancy, the attitudes demonstrate a consummate knowledge of human nature. A flash of lightning darts from a thick cloud in so natural a manner, that we expect to hear the ensuing clap. Saul is represented as struck to the ground, and near him the beautiful white horse on which he rode; his arms lie extended above his head; one of his feet is in the stirrup, the other, with the rest of his body, on the ground; his attendants, terrified at the event, are flying different ways, but with their faces turned towards the lightning; and not a few, the better to secure their escape, throw away their arms, as if this would have availed them, had the lightning been levelled at their heads. On the ground are scattered spears, shields, helmets, and other military habiliments and weapons, finely represented, and admirably expressive of the consternation, with which all were struck at this awful phenomenon. This is a very valuable original of Jacobo de Parma.

THE next represents that horrid insult of putting a crown of thorns on our Saviour's sacred head. It is an original of Van Dyke, three yards in height, and above two in breadth. The artist has here sufficiently shewn the greatness of his genius, both in the

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attitude of our Saviour, at which every heart, susceptible of passion, melts, and in the motions of the executioners; some, with cruel scoffs, are crowning him with thorns, and others worshipping him with hypocritical devotion. A boy, peeping through the grate of a window, is very naturally expressed, and seems standing a tip-toe to have the better view of this impious scene. Such figures, though seemingly of no relation to the story, are not unusual among painters, and it must be owned, they often serve to enliven the subject; and here nothing is introduced but what has an effect remarkably happy.

NEXT to this, in the middle of the wall, is another picture of the centurion coming to our Saviour, the fountain of health and safety, humbly intreating him, that he would heal his servant, who was afflicted with the palsy; and on Christ's answering, that he would come and heal him, the centurion gave that signal demonstration of submission and reliance, "Lord, I am not worthy that thou shouldest come under my roof." I could almost say, that the painting is no less wonderful than the subject. In one part of the piece is our blessed Saviour, attended by some of his disciples; his under garment is red, and over it an azure mantle, his attitude grave and easy, his countenance serious and majestic, enlivened with a smile. The heads of the apostles are also highly finished. Near our Saviour is the centurion kneeling, with his arms stretched forward, pouring forth his kind request in behalf of a servant, and acknowledging his unworthiness: behind him, agreeable to his character, are some soldiers, whose armor and weapons are admirably represented; two extend their arms to raise their officer from the ground, whilst others, standing between two stately pillars of green marble, as a part of a superb edifice, are attentively beholding the scene; some fixing their
eyes

eyes on Jesus, others expressing a kind of fierce disdain at such humiliation. At a distance is a balcony belonging to a beautiful building, which graces the perspective, filled with figures viewing this extraordinary transaction. The capital figures are as big as life, the habits elegant, and the drapery well designed. One figure particularly is a singular ornament to the whole piece; and this is a boy in a white silk robe, holding the centurion's helmet, and so exquisitely painted, that we cannot help lamenting the injuries the tints have received from time, or accident. This masterly piece is an original of the great Paul Veronese. Its height is about two yards and a half, and its length almost four.

AT a little distance, on the same wall, is another painting, three yards high, and above two broad, representing our Lady, attended by St. John and Mary Magdalene, sitting in a part of the holy sepulchre, and spreading open the linen cloth, in which Jesus had been wrapped at his descent from the cross, and taking a final view of him, before the sepulchre was closed. Our Saviour's body is of the natural size, and relieves so finely from the canvass, that it seems capable of being embraced; the carnation is very beautiful but pale, judiciously contrasted with the blood oozing from his wounds. Half of the body rests on the virgin's knees, and the other half on the stone of the sepulchre, with one arm hanging down, while the other is held up by Mary Magdalene, who is kissing the wound, with looks of rapture, and a flood of affectionate tears. Our Lady, with her right hand, supports the head, and her eyes are lifted up towards heaven, finely expressing her remarkable tenderness. St. John sympathises with her emotions, and is wiping his eyes with the border of her robe. Our Lady's face, amidst all the clouds of grief, displays a more than human beauty.

beauty. The sheet, which contains the body, is partly open, and partly rolled together. The loveliness of Mary Magdalene's face, and her dishevelled hair, together with her attitude of adoration, and the rapture with which she seems to feed on the wound in her Saviour's hand, afford a singular pleasure to the judges of painting, and likewise to those who rejoice in the conversion of a sinner, and the homage paid to their dead Master. The blessed virgin's robe and mantle are both of sky blue; that of St. John, red; while that signal pattern of repentance, Mary Magdalene, is judiciously represented in lugubrious colors, being dressed in a purple robe, and over it a black mantle. Part of the stone of the sepulchre, where the holy Mary sits, is seen, with an inscription in several languages; and on the ground lie the crown of thorns, and the nails, stained with the blood of the immaculate Lamb. This is an original of Rubens, and here his pencil reaches the heart of every beholder, whose tears are its highest encomium.

NEXT to this is another original of the same size with that representing the conversion of St. Paul; two yards and a half high, and above four yards in length. The artist is Jacobo de Parma, and the subject, the triumphant return of Saul to Jerusalem, after the signal defeat of the Philistines, when David triumphed over Goliath, in the sight of both armies; on which joyful occasion the women came out of all parts of Israel to celebrate the victory, singing those words which kindled in Saul an implacable rancor against David, "Saul hath slain his thousands, and David his ten thousands." The king is in very rich armor, and on a fiery horse, which seems sensible of the weight of the sovereign. Over his shoulders is a scarlet mantle;

mantle; his helmet is surmounted with a crown, over which waves a stately plume of feathers. He is surrounded with his mighty men of war, the difference of whose armor is displayed with a most pleasing fertility of imagination: before him walks David, in the habit of a shepherd, holding Goliath's head by the hair. On the other side are exhibited lofty walls, edifices, and towers, as parts of a splendid city, with the honorable women coming out dressed in costly robes, with joy sparkling in their countenances, and gracefully dancing to the united sounds of the timbrels, cimbals, lutes, and other instruments, accompanying them with their voices. The whole is so naturally represented, that we seem to hear the music, the shouts of the people, and acclamations of the soldiers. One of the figures is particularly remarkable; it is a beautiful woman, carrying in her hand a branch of palm, which has always been the emblem of victory. Some have taken the liberty of censuring the painter, on account of the diminutive stature of David, which hardly exceeds the length of Goliath's head; but, let it be considered, that Saul calls him only a stripling; and tells him, that he is utterly unfit for the task, he had undertaken, of encountering the Philistine: and the sacred history, several times, intimates, that, at the time of that exploit, he was only a youth; nay, even Goliath himself speaks contemptuously of him, as a childish antagonist. The judgment of the painter is therefore rather to be admired for indicating by such a disproportion, that the author of this victory was the Almighty, who thus chose the weak and humble to confound the strong and insolent. This is truly a high finished piece, and the fields, and other parts of the perspective, give it an agreeable variety. A little spotted dog running furiously at the women, as if angry at the hurry and noise, is thought a pretty

pretty incident. This picture is the last on this wall; we shall now proceed to those on the other, which are equally worthy of notice.

BETWEEN the two first windows, from the altar, is a painting, two yards and a half high, and about two in breadth, representing the noble St. Sebastian, bound to a tree, preparatively to the martyrdom which he was to suffer by the arrows of the enraged idolaters. It is an original of Van Dyke, and a noble instance of his skill and judgment. The saint is standing naked, with his hands fastened to the body of a tree; while one executioner is burning his feet, another holds up his hair, and is attentively viewing his countenance, as if he hoped to discover from it the thoughts and inclinations of this excellent person. These two figures are very much admired; their fierce looks, brown skins, turgid muscles, and robust limbs, are fine contrasts to the clear carnation, and delicacy of the saint's body, over which the expanded branches of the tree form an august canopy. At some distance, is a boy bringing the bows and arrows, and an executioner eagerly seizing them, as rejoicing in his sanguinary office. On one side, at the saint's feet, lie his clothes; and, near the tree, to enliven the melancholy scene, the painter has judiciously placed a most beautiful grey-hound. The heavens, opening amidst some gloomy clouds, cannot be sufficiently admired; it is, indeed, in every part an invaluable piece.

BETWEEN the next windows, is an original of Guido de Bologna, of the same height and breadth. Our Lady is represented sitting, in all the pomp of majesty, on a throne placed under a green canopy, while two angels are holding a crown over her head. The drapery of this adorable queen of angels is purple, with an azure mantle. In
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her left hand, which rests on an arm of the throne, is a book, and in her right, the little arm of her divine son, who is standing naked, and, with the most pleasing look of admiration and fondness, leaning on one of the virgin mother's knees, while his cheek, with admirable gracefulness, rests on his right hand: the mother is fondly gazing on her affectionate child. This is a piece which never fails of exciting a religious pleasure; together with a high admiration of the artist's delicacy, which so powerfully affects a thoughtful spectator.

NEXT to this, on one side of the middle window, are two paintings, answering to two on the other side of the grand window. The highest is the adulterous woman, by Paul Veronese; the figures are small, but in their attitudes, drapery, and colors, answerable to the eminent hand that produced them. On one side is our blessed Saviour with some of his disciples; on the other, the enraged Pharisees urging the charge, and dragging along the criminal, who appears overwhelmed with confusion. The passions in both are very naturally expressed. The height of this piece is not much above three feet, but its length something more.

THE picture under it, is an admirable head of St. Peter, with part of the breast, on which lies his left hand, whilst his cheek rests on his right. His eyes cast a melancholy look towards heaven, as at the time when they flowed with tears of remorse for his base denial: his hair and beard gray, and the latter very thick; his mouth open, as if pouring forth the sighs of a heart-felt grief and repentance; and such alone have access to the throne of grace. It is much bigger than life, and not to be surpassed by art. This, with that of St. Paul beyond it, are originals of Guido de Bologna.

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DESCRIPTION OF

ON the other side, answering to that of Paul Veronese, is another by the same celebrated hand; our blessed Lady with the divine infant, St. John, and two other women, are sitting in a landscape diversified with trees, rills of water, cottages, and cattle. The heavenly babe is standing naked on the cradle clothes; and near him St. John, fondly embracing him. Our Lady is unfolding a blanket for wrapping up her child, and on a tree is hanging a red quilt. This piece, though with something of an ancient appearance, is very finely executed, and shews both an elegant fancy, and masterly pencil. Under it is a large head of St. Paul, placed answerable to that of St. Peter; a part of the right shoulder also is seen covered with a scarlet robe. He grasps the large sword, by which he died; while his eyes are fixed on heaven with a triumphant look. His hair is pretty long, his beard very thick, and the color of both something black. The bodies to be proportioned to the heads, must have been gigantic. This is answerable to that of St. Peter in position and excellence.

BETWEEN the next windows, is a famous original of Rubens, two yards and a half in height, and its breadth something less than two yards; representing our Lady of the conception; her stature is of the natural height, and the transcendant beauty of her face heightened by her hair hanging loose; while her veil, with a graceful negligence, is thrown over one of her shoulders. Her dress is a red robe, and over it a sky-blue mantle. On her head is a crown of stars, and from every part of it beams of refulgent glory issue. Under one of her feet is the moon, and with the other she treads on the serpent; between whose venomous jaws is seen the forbidden fruit, the eating of which was of such dreadful consequence to mankind. Two
naked

naked angels are represented as resting on clouds, bearing up, with one of their hands, the virgin's mantle, whilst one of them, with his other hand, holds a palm branch, with which he lashes the serpent, and the other holds a wreath of laurel; the whole denoting the victory she obtained over the dragon from the moment of her conception. The rest of the painting exhibits an enchanting view of paradise, and the whole piece may be styled heavenly, being without any defect, and leaving nothing to desire.

THE next is the last painting, between the windows of this wall; an original of Espanolete, and exactly answers to the former in height and breadth; nor is it inferior to it in execution. It consists of only one figure of St. James the elder in his natural size. He is dressed in a long white robe; but, all the other parts of his apparel are black. The whole is plain, and without any of those colors with which painters are too apt to diversify the drapery, though frequently out of character, purely to give the piece a more showy appearance, and raise the admiration of the injudicious multitude. I observe in many pieces of this artist, that he seems rather fond of a simple drapery, and here any thing else would have been very improper; for, doubtless, this apostle should be represented in the habit he wore at the time of his happy expedition into Spain, sowing along the delightful banks of the celebrated Ebro, the seed of the word of God, which can alone bring forth fruits to salvation. The saint's right arm rests on the balustrade of a stone stair-case, in a very natural attitude. In his right hand is a book, and in his left a staff. Part of his breast and right shoulder are exposed; and the whole piece is of an excellent design, and finely colored. The hair is black, the countenance pale, the beard thin, and the eyes, which are full of

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DESCRIPTION OF

fire, lifted up towards heaven. No person ever understood dignity better than this artist.

ON the space, answering to that of the altar, at the end of this chapter room, are two pictures, one on each side, over the door; that on the right is St. Jerom in the wilderness, and the other St. Barnabas the apostle; they are both fine originals, and of equal dimensions.

BETWEEN these two pictures, but something nearer to the principal door, are two flower pieces, answering to those at the altar, and of the same dimensions. The artist was the same; and I have already mentioned his excellent talent in painting flowers, but my encomiums are far short of his merit. There is a liveliness, a lustre in his performances, beyond what could be attained by imitation; his pencil seems to have been impregnated with the very genial virtue and influence of the spring. These are the paintings that adorn the prior's chapter room. We shall now proceed to that, where the vicar presides, after which the reader will be able to form some judgment of the invaluable treasure in these apartments.

Paintings in
the vicar's
chapter
rooms.

THE first, which, on entering, attracts the eye, is that over the altar, both on account of its standing in the most distinguished place, and its intrinsic excellence. It is, as we have said, an original by Titian, representing St. Jerom amidst the austerities of the wilderness. The figure is as big as life; the face of a gravity, becoming so venerable a personage. He kneels with his left knee on a stone; his breast, and all his right arm are naked, and extremely sun-burnt: the other parts of his body are covered with a purple robe; for, though not a cardinal in rank, he was possessed of all the cardinal virtues.

virtues. His right hand holds a stone, with which he is going to strike his breast, and his left rests on an open book, to indicate, that what he has written, he drew from a good source. He is attentively viewing a crucifix, over which the branches of the oaks, projecting from among the craigs, spread a stately canopy. These craigs at the top form an arch with a large open chasm, through which an effulgence darts on the image of our blessed Redeemer. This opening serves as a door to the cave, wherein the saint is represented; and around is a prospect of a very delightful country, interspersed with groves and streams, mountains and lucid clouds. The objects within the cave are equally beautiful; a thousand flowers, shrubs, and herbs, shoot up among the rocks, whilst the ivy spreads its verdure to the roof. On the right side is a lion couchant, with his head turned towards the saint, his looks expressing rage, and his mouth open as if roaring. On a projecture of the rock, over the lion, are two books, some papers, and an hour-glass; and on the other side a fountain, so natural, that it excites a desire of drinking, and we seem to hear the murmur of the water in its fall from the rock, whence it issues. In fine, the artist was determined to exhibit in this picture, the utmost reach of art, and has gloriously succeeded. And, I think, it is not a little to his honor, that the courtiers, a set of men given up to worldly desires, and insatiable pursuits, should decry this piece as tending to inspire the mind with a love of religious solitude, and torpid inactivity.

AT the sides of the altar, on the same front, are four pictures, two on each side; the two nearest are flower pieces of the same dimensions as those on the other altar, and by the same master: in

these are two beautiful garlands, especially admired by florists as incomparable imitations and assemblages of the very finest of the flowry tribe.

THE other two are over two doors, answering to each other in the sides. One is an ECCE HOMO, with St. Peter weeping; a piece of fine expression: the other is St. Rosilla, an original of Van Dyke; nothing can exceed the beauty of the saint's face, which sends up a look full of emotion towards heaven. Her attitude and dress are penitential; her right hand, which answers to the beauty of her face, is placed on her breast, and the other on a skull, an excellent emblem of fleeting beauty. On one side, over a rock, where the heavens open, is an angel descending to crown her with a wreath of roses, which indicates both the name of the saint, and her singular virtue.

LEAVING this front, the first painting on the wall facing the window, is queen Esther fainting away before king Ahasuerus, on account of a decree issued against the Jews, who were, at that time, captives in his kingdom. The author of this sanguinary ordinance was Haman, the king's favorite, purely out of revenge, that Mordecai, uncle to the queen, would not conform to the servile homage, paid him by the whole herd of courtiers. The queen, though fainting, is represented of a beauty, in which grandeur and mildness are inimitably blended. One of the ladies, her attendants, who are six in number, all exceeding beautiful, and in rich habits, supports her head, another her back, whilst a page holds her arms; a very natural imitation of the state of the body during a fainting fit, and of the several offices of her attendants. The king starts from his throne, alarmed at the sight, and seems hastening to her assistance: the same concern

concern is seen in the looks and attitudes of all about the throne; even the impious Haman, the cause of this perturbation, who is distinguished by a gold chain, appears solicitous for her recovery. Behind the throne is an officer in armor of a distinguished brightness, holding a large streamer, striped with different colors, and viewing this affecting scene with a manifest sympathy; and behind are several other flags and banners. A boy, on one side of the throne, in a red vest, with a white shock-dog in his arms, has a good effect on the solemnity of the scene. On the other side of the hall is a group of elders. The hall is represented as very spacious and lofty, which is of great importance to the airiness of the piece; and it is remarkable, that, notwithstanding the great number of figures, they are all placed in a good point of view. This piece is accounted one of the best in the Escorial. It is an original of Tintoret, and worthy of him: the length is four yards, and the height two; the figures are of the natural dimensions, and nobly executed.

THE next, on this side, is a very valuable original of Titian. The catholic faith is represented as a beautiful, modest, and naked virgin, kneeling on a stone, and leaning against a lofty tree, of a grand appearance; but with fear and terror in her looks, occasioned by a multitude of serpents pursuing her, some twisting about the dry sapless trunk of a low tree, and others rising from the ground, as if on the point of darting at her. The stone, on which faith is kneeling, represents the foundation of the Roman catholic church; and the tree, against which she is leaning, and which throws a refreshing shade over her, is our great Redeemer, who was planted by the waters of tribulation and suffering, but, through his unsurmountable patience, brings forth in due season, the fruit of safety and

and happiness. The dry trunk is the origin of heresies, never to be impregnated with sap, being without root, and incapable of being watered with the fructifying streams of sound doctrine. The serpents, combined against her, are the heretics, the seed of the old serpent, who, with their venomous tongues, endeavour to destroy or pollute the faith with their false notions, errors, and impieties. Among the serpents, the chalice and cross are lying on the ground; hence the grief, so visible in faith, that she seems uttering these words of David, "Arise, O God, and help me!" and it is plain, that these words gave rise to the artist's conceit.

ON the other side of faith, is Hispania, in the figure of a martial female, propitiously listening to her lamentation, and, in a most graceful and proper posture, for defending the distressed virgin. In her left hand she holds a spear with a red banner, waving towards the sea, which is seen at a distance; and in her right, a shield resting on the ground, containing the arms of the Spanish monarchs properly blazoned.

THIS modern Pallas is attended by justice, with her sword drawn, as she ever assists those who defend the faith; her retinue consists of comely personages, all armed for war. She is placing, at the feet of faith, coats of mail, targets, helmets, swords, battle-axes, and a vast quantity of other spoils taken from the vanquished enemies, and, with a devout reverence, offering to fight under her banners. On the sea, which has a very near resemblance to nature, is the Turk in a car, drawn by sea-horses, and his course marked by the foam; behind him are some ships, standing for the land, with reinforcements for the heretics against faith: but the undaunted Spaniard indicates, by the

the alertness of her posture, that she defends faith, and will defend her both by sea and land; and for this intention alone, she has taken up the spear and shield. The distances, the heavens, the clouds, the lights, the shades, the tints, and every other part of the piece, is of an excellence equal to what ever came from Titian's pencil. It is two yards broad, and two and a half high. The figures are nearly as big as life.

NEXT to this is another original by Tintoret, representing our Saviour at table in the house of the rich Pharisee, and Mary Magdalene, in the effusions of her cordial repentance, lying at his feet, kissing and bedewing them with her tears, wiping them with the beautiful tresses of her head, and anointing them with a costly anointment, in token of her sorrow and love, which, to Jesus, was the most acceptable part of the entertainment. It is an admirable piece; the figures as big as life, the various dishes on the table well imitated, the hall magnificent, the architecture grand, the pavement remarkably beautiful, and the story itself executed with great propriety and spirit. This place was formerly filled by an original of Bafano, which was removed for want of light; but his majesty ordered it to be replaced by this, which is doubtless one of the best in both chapter rooms.

THE next is also a very valuable original by Rivera. The subject is the ever memorable martyr St. Sebastian, and that pattern of maternal fondness Irene, his mother, who, concluding that he had expired by the arrows of inhuman infidels, comes in the night to seek his body, in order to bury it, but finding him still living, heals his wounds. The saint is partly naked on the ground, and partly hanging by his arms at the stake to which they had bound him. His mother, whose

whose beauty is heightened by the joy and compassion, which appear in her countenance, holds in her left hand a small phial, out of which, in an attitude that cannot be too much admired, she is pouring some healing balsam. Another woman is stooping, and drawing out the arrows, but with such gentleness and caution, to avoid giving him pain, as excites an uneasy sensation in those who view it. Never was any thing more natural. The saint's eyes are fixed on heaven, whence descend two angels with a crown, the recompence of his immoveable fortitude. It is by means of the light emaning from those angels, that the above objects are supposed to be seen amidst the darkness of the night; and so excellent is every part, that the whole might pass for the work of an angel. The figures are as big as life, the picture being three yards and a half in height, and two in breadth.

THE last on this wall, and which follows that we have been describing, is a piece near four yards in length, and two in height; the subject of it, is the patriarch Jacob, and the shepherds shewing him the bloody coat of his favorite son Joseph, at which he falls into those transports of grief, related in the holy scripture, concluding, as he himself says, that some wild beast had torn him in pieces, and devoured him, whereas it was no other than the envy of his brethren; but, what is more void of pity than envy? The painter has judiciously represented Jacob's house as a large, plain, and strong building, the pavement, indeed, he has adorned with black and white marble, and which, by the art of perspective, appears of a large extent. At the beginning of the picture is a superb purple curtain with the ends gathered up; and under it, a kind of alcove, spread with a carpet of various colors, and so naturally imitated as to seem the work of the loom. Jacob is seated, and his aspect is venerable, his garb decent and

and plain, but expressing the most violent grief imaginable at sight of the bloody garment. His posture in his seat, is disordered; at his feet lies his staff, the support of his age; his arms are extended forward; his eye-brows and fore-head raised; his eyes sparkle, or rather flame; and his whole appearance shews the anguish of his heart at so unexpected a stroke. The garments are brought to him by two shepherds, one holding Joseph's coat, the other his shirt: the sacred scripture, indeed, makes mention only of the former; but the painter is not liable to censure for this liberty, it being a further confirmation of the dreadful event, and giving a more sorrowful appearance to the spectacle. The shepherds are also very much afflicted; and with others, at several distances, with their wallets, crooks, and lose coats, are represented with the greatest skill and judgment; the carnation is ruddy, their limbs robust, their attitudes natural, but various: some are seen in front, others in profile, and some behind; one, to express his grief, lifts up his right arm, of which every vein may be traced, and lays his hand on the crown of his head, as if tearing off his hair; an attitude very much admired: another presses his clinched hand against his mouth; and others express their sorrow by throwing their hats and crooks on the ground; while a little white dog, spotted with black, stands near the alcove, barking at those who hold the bloody coat and shirt. Some think, that the shepherds, who shew Jacob the garments thus tinged with blood, are no other than Joseph's brethren, alledging, that they had their information from the artist himself, who declared, that one of the principal figures represented Ruben, who had shewed some tenderness towards his brother, and prevailed on the rest to spare his life, and the other Simeon. Possibly the painter may not have strictly kept to the scriptural account of the transaction; and it must be owned, that two or three, both in

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their

their features, their gestures, and uncommon marks of grief, seem to favor the opinion. For, it is natural to think, that, on seeing their father in such an agony for this supposed disaster, they also, as his brethren, would affect to shew themselves overwhelmed with grief. But however this be, it is certain from that history, which cannot err, that they, who brought the coat to Jacob, were not Joseph's brethren, but other shepherds, returning with their sheep to their folds, to whom they gave the coat, charging them to carry it to their father, and tell him, they had found it in that condition; and they knew, that he would immediately know that it was his son's coat. The scripture, indeed, says, that, some time after, all Joseph's brethren met to comfort their aged father; and the painter possibly might intend to unite the two circumstances, and shew, at once, the arrival of the shepherds with the objects, which caused the patriarch's grief, and the coming of his sons to comfort him under so great a misfortune. The tints, lights, and shades in this piece are highly admired by the nicest judges. The artist was Diego Velasquez, painter to his majesty Philip IV. and, at the same time, first groom of the bed-chamber, and knight of the order of St. James. His eminent qualities highly endeared him to that prince, who so well knew mankind. Indeed, his memory will be ever honored by all, who visit the Escorial, for his attention, that his sovereign's palace should surpass that of any monarch in Europe; and that its apartments, civil and sacred, should be enriched with paintings suitable to its incomparable architecture. This great genius, by order of his majesty, furnished the sacristy, the lobby, the prior's chapter room, and other parts, with those invaluable originals; some of which we have described, and others remain for the sequel. Some were here in the time of the illustrious founder Philip II. and others his unwearied diligence

diligence procured from several parts of Europe. He had an elegant taste, and delicate pencil; and the pieces here declare his talent in history painting. This piece is the last on this wall.

LET us now return to the altar, and take a view of those on the other side, where the windows are placed. The first, between the two windows, next to the altar, is an original of Dominico Greco, a full length of St. Eugenia, archbishop of Toledo, in his chasuble, a crozier in his right hand, and a book in his left. His inward sanctity displays itself in his amiable countenance. This piece is entirely worthy of its author, who had a singular talent in portraits. The height is four yards and a half, and the breadth two.

BETWEEN the two following windows is another picture of the same height and breadth, and a very good representation of St. Rocque. The face is full, but pale, the hair black, and the robe long and full; one hand rests on a frustum of a pillar, and with the other, in which also is a staff, he lifts up the border of his garment, so as to discover part of his thigh; near him is a dog, coming with a large piece of bread in his mouth. It is an original of Rivera, and the whole grandly executed.

FURTHER on are four pictures, two on each side of the middle window. The first is an original of Giorgion, Titian's master; and who may be truly said, in this piece, to have fully performed the part of a master, who scorned to be surpassed by his disciple. The subject of it is Christ delivering to Peter the keys of heaven, constituting him his shepherd, to lead those, who are found worthy, by the merits of his blood and passion, to the heavenly folds of

everlasting felicity. The face of our blessed Saviour is of such a beauty, that it attracts love, and commands respect. The drapery is a blue robe over a red cassock. At his feet is St. Peter kneeling, and receiving the keys with an air of reverential complacency and amazement; and near him three beautiful female figures, representing the three theological virtues, faith, hope, and charity; which, with the effects of grace, are the most precious riches, the most ornamental jewels of souls, and the most prevalent means of obtaining the beatific effect of those keys, which is to open the gates of paradise, where those virtues only procure admittance. The celestial joy, glowing in their countenances, affects the judicious spectator with the same exquisite sensations, and their emblematic robes denote sufficiently who they are. Faith, as seeing here but darkly, as a thing to the human eye invisible, is clothed in black; whereas hope wears green, the chearful fore-runner of plenty and fruition; and charity, in her flame-colored robe, indicates the fervor of love, and its unwearied endeavours to abound in good works. They are all full of life, and most properly joined to the apostles, as absolutely necessary to a due exercise of that great office. Peter, who, doubtless by this commission, became the prince of the apostles, at Cæsarea Philippi, openly acknowledged our Saviour to be the Son of the living God: "Thou art Christ, the Son of the living God." What greater proof of hope? He forsook his whole worldly substance, to follow his Master, and thus, to the assistance of the divine goodness, he secured his salvation. His charity shewed itself in the noble asseverations of his loving Christ, "Thou knowest, Lord, that I love thee;" words emaning from a heart burning in the flames of that endearing virtue. This is a piece excellent in point of skill, and displays a very penetrating judgment; at the same time it conveys religious instruction in

in the veneration due to the sacerdotal power. It is two yards in length, and little less than one yard and a half in height: the figures something less than life.

ADVANCING in the same walk, we come to another very valuable painting, an original of Titian, representing the flight into Egypt. Our Lady is sitting in a fertile country, beautifully diversified with fields, trees, and precipices; she leans on her right arm, and with the other holds the divine infant, who is lying on part of her mantle, and her face, in which tenderness is most admirably displayed, is close to that of Jesus. The vesture of the blessed virgin is red, with a blue mantle, and her countenance truly celestial; the face and whole body of the divine infant is also extremely delicate; whilst St. Joseph, leaning against a tree, seems lost in amazement and fondness. And all, who view this piece, partake of the tender emotions of the parent. In a meadow, at some distance, is a boy endeavouring to catch a horse; both which are admirable: near them is an eminence, where the rich variety of plants exhibits a charming scene. In short, every part of this piece is masterly; accordingly, it is said to have been expressly left by don Lewis Mendez de Haro to his majesty Philip IV. as worthy only of a sovereign.

BENEATH this, and the before mentioned piece of St. Peter, are the other two of the four pictures, which were said to be on each side of the window. One represents our Lady; the other our blessed Saviour: they are above half length, and do great honor to the chevalier Maximo, of whom they are originals: they are three feet high, and nearly the same breadth. Between the two fore windows, is a capital piece of St. Jerom, in the habit of a cardinal, with his
purple

purple robe and hat. On one side hangs his cope, on the other a table, with a carpet over it, admirably imitated, containing a crucifix, a skull, a book, and some parchments. The saint is sitting in a chair, his left arm resting on the book, his hand on his beard, which is very long; his other hand rests on the arm of the chair, and holds that pen, which diffused such glorious light through the catholic church; while his eyes, with a look of fondness and veneration, are fixed on the crucifix, that ocean whence he drew those mighty streams, with which he fertilized the earth. At his feet is a lion, whose ferocity is a beautiful contrast to the contemplative aspect of the saint. This is a very valuable original of Antonio Campi of Cremona; its dimensions are four yards high, and two broad.

BETWEEN the two last windows, is another of the same size, representing the prince of the apostles, St. Peter; an original of Dominico Greco. The figure is something bigger than life; he has the emblematic keys in his hand, and stands on a large stone. This picture is the last along the side of the windows.

ON the next, which contains the three doors, are four pictures; the two, on the side of the great door, in the center, are flower pieces, consisting of large garlands, composed of an infinite variety of flowers, and resemble those above mentioned, though by a different artist, the famous Mario.

OF the same height, over the small doors, which answer to each other, are two pictures: one, the scourging of our blessed Saviour, in which Pellegrino has taken care to introduce with remarkable execution, all that force in the design, for which he was particularly distinguished, especially

especially in robust limbs and violent motions. The other represents the blessed virgin, and Elizabeth, with the child Jesus: this is an excellent original of Leonardo da Vinci. These pictures are of like dimensions, near two yards in height, and above one in breadth; but that of Leonardo da Vinci, greatly surpasses the other in the idea, execution, design, coloring, mellowness of the tints, in fine, in every respect.

Those are the paintings, which adorn the chapter rooms, and I have described them so as to give some idea of the subjects, and performances; but, to display every excellence in them, is beyond the power of expression. The frames are decorated with curious sculpture, and gildings, so as to be answerable to the pictures, to whom, indeed, they are a splendid ornament. All these paintings are the gift of his majesty Philip IV. except the two on the altars, and two or three others in the vestibule. His majesty had not the satisfaction of seeing those put up in the vicar's chapter room, in their present judicious positions; he being removed to the palace of the heavenly King, while preparations were making for removing these paintings from his earthly palace: but our sovereign lady Mary Anne of Austria, as regent of the Spanish monarchy, seconding with her usual attention the devout zeal of his majesty, ordered, that the design of placing them here should be immediately put in execution, and even contributed to augment the splendor of these chapter rooms. To purchase these paintings, and assemble them here from all parts of the world, was a work to which majesty alone was equal; and the great monarchs, to whom this structure owes its foundation and embellishments, rejoiced in immense expences, when the decorations
of

of the house of God required them; accordingly, in no place on earth, has the Almighty a church equal to that of the Escorial.

YET these are not the only ornaments of the chapter rooms; the ceilings are painted with a surprising variety of grotesque figures, by Granclos and Fabricio, sons of Bergamasco; the sight is entertained with several fillets and modillions, whose apparent projectures are formed by the justness of the light and shadow, and even these are filled with a delightful variety of objects, such as foliages, fleurons, and festoons, strange birds, and animals, fragments of architecture, angels, virtues, medals, and other figures, all so ingeniously disposed, that an attentive spectator ever finds some new entertainment; and the ceiling being arched, and of a great extent, the variety of objects is without number, all elegant and amusing.

Porphyry
relievos.

OVER the two doors, and likewise the two altars, are four niches richly embellished with porphyry relievos, equally valuable for the labor and skill of the artist, and the stone of which they are composed, there being now no such thing known as a porphyry quarry. Two represent our Saviour, and the other two our Lady, with the divine infant in her arms; all in mezzo rilievo, and carved with an exactness and delicacy, as if the substance were soft marble, whereas porphyry resists even the diamond. Each has a pedestal with an elegant inscription, by Arius Montano. On that supporting the head of our Saviour, over the altar of the prayer in the garden, are these words:

Hic

HIC LAPIS OFFENSUS FERIET, FERETQUE RUINAM;

HIC, ET INOFFENSUS PETRA SALUTIS ERIT.

ESTA PIEDRA HERIRA QUANDO OFFENDIDA;

MAS QUANDO NO, SERA SALUD, Y VIDA.

It is a pretty allusion to the passage in Isaiah, chap. viii. and others of the holy scriptures, where Christ is called a stumbling-stone, and a rock of offence, to all of the house of Israel, who shall not believe in him; and of glory and sanctification to true believers, reverencing him with a faith which has its conversation in heaven.

THE inscription under one of the images of the virgin intimates, that from this precious pearl came the rock, which, like that in the wilderness, by being struck with the rod of the cross, has abundantly refreshed us with the stream of grace; and that, between them and God, subsists the most perfect love and harmony. It runs thus:

HANC HÆC MIRANDAM TIBI PROTULIT UNIO GEMMAM,

AUTHORI CARA EST UTRAQUE PETRA DEO.

DE ESTA PERLA ES LA PIEDRA MAS PRECIADA,

UNA, Y OTRA ES DE DIOS SU AUTOR, AMADA.

UNDER the other head of our blessed Saviour, which is placed over St. Jerom's altar, in the vicar's chapter room, is the following inscription, containing a dedication of the image to the divine person, whom it represents:

JESU-CHRISTO DIVINI TEMPLI LAPIDI PRÆSTANTISS.

Alluding to the prediction of the psalmist, "The stone, which the builders rejected, is become the head-stone of the corner;" indicating Christ's dignity and pre-eminence.

IN the inscription, under the other image of our Lady, over the door, he dedicates it to her memory, and that of her adorable son,

ABRAHAM J. C. LAPICIDINÆ SPECIMINI DUPLICI
INCOMPARABILI;

where he displays the greatness of the mother and son, terming them the beautiful and incomparable specimen of the selected rock of Abraham; and here also the author alludes to Isaiah's words: "Look unto the rock whence you were hewn; look on Abraham your father." That learned person made use of an architectonic style suitable to his subject, the diction succinct and strong, and every word proper and justly placed.

SUCH are the ornaments of the chapter rooms; yet, with all their variety and splendor, when the community holds its sessions to reprove and inflict penances on delinquents, they afford no relief to a mind oppressed with a consciousness of its transgressions, the rigor of the cloistral proceedings, for the maintenance of piety, and that decorum which becomes a religious society, strikes a terror even into those of the most blameless deportment; and at these sessions every monk has a vote, pursuant to one of its original institutions, which requires to every public act, or ordinance, the joint assent both of the community, and the dignitary. Every holy Thursday the humiliation of the King of glory, in washing his disciples feet, is commemorated
with

with great solemnity, by the prior, to twelve of the religious; pleased in this, as in every thing else, that he conforms to the glorious pattern of his Redeemer, who even condescended to wash the feet of Judas himself.

ON the sides of the altars, in both the chapter rooms, are two doors: one of those in the vicar's room opens at the foot of a staircase, leading down to the gardens on the south side, and to the vaults, which, besides the scullery, are divided into offices and apartments; the other to the old chamber of records, and which, for want of a more convenient place, still serves for that purpose. One of those in the prior's room serves only for uniformity; the other opens into a beautiful chamber, called the prior's summer cell, because he resides in it during the heat of that season.

THIS cell is under the steeple in this south front, and faces the east. It is thirty-four feet square, and of such elegance, that, wherever the eye turns, it meets with some embellishments, yet all in character, all agreeable to the recess of a person lifted under the standard of this austere order. Being situated in an angle, it has windows towards the east and south, three on each side, with grates of curious workmanship.

The prior's
lower, or
summer cell.

IT is lined, to the height of five feet, with scriptural Dutch tiles, and above these, between the windows, are eighteen pictures, all excellent, but differing in their dimensions. One passes for an original of Leonardo da Vinci, and represents our blessed Lady, Elizabeth, and the child Jesus; it perfectly resembles that in the vicar's chapter room, which we observed to be an original of the same artist; but

DESCRIPTION OF

in this piece, which however is exquisite, the characteristic of his amiable pencil is not so manifest. Another represents our Lady looking up to heaven, and the babe beholding her; and a third, Adam and Eve in the garden of Eden: the two last are by a good hand. Here is also a representation of our Saviour's miracle of feeding five thousand men in the wilderness with five loaves and two fishes, in which the figures are distributed with such art, that very near all of them may be distinguished and counted: the author of this piece was Joachim, a German, or Fleming. The others are St. John in the isle of Patmos; St. Jerom; St. John the baptist, and a nativity: these are originals by don Sebastian Herrera, director of the king's works, and whose skill and judgment in all his performances are universally admired. One of the adoration of the eastern kings, with some others, are by more modern masters. Lastly, seven landscapes, exhibiting the most delightful rural scenes. These several paintings were put up here to replace others, which have been removed. In the cell is also a curious book-case, and an ivory crucifix, with the blessed virgin and St. John standing by it.

THE ceiling is very beautifully painted in fresco. In the center is a picture of Solomon's decision of the dispute between the two harlots, by Francisco de Urbino, a great Italian genius. Around it are festoons and niches, with the figures of the prophets, and gold medallions of the four evangelists; and in other niches, the theological and moral virtues: the whole forming a most beautiful and edifying piece. The floor, like that of the chapter rooms, is of black and white marble, beautifully inlaid, and answerable to the other embellishments of this venerable and charming abode.

FROM

FROM this, a light and broad stair-case leads to the prior's upper ^{Prior's upper cell.} cell, which is also finely ornamented; and consists of two rooms, one over the former, which is very spacious, with ranges of windows on the east and south sides, whence it enjoys a delicious prospect of groves, canals, gardens, fountains, and, at a greater distance, an enchanting variety of seats, villages, fields, meadows, and parks. In the ornamenting of this place, at the rebuilding it after the fire, magnificence and religion were judiciously blended, the ceiling cannot be viewed without exciting devout ideas. Here are also several portraits of royal personages; striking mementos of the fleeting state of human grandeur.

THIS chamber opens into the other, which is the proper cell, or Dormitory. dormitory: it has two windows facing the east, and all round it walnut-tree shelves, embellished with elegant pieces of sculpture; but the most valuable ornaments are the excellent books which fill them. The ceiling exhibits a beautiful and grand landscape. Over the alcove door is a picture of our Lady with the divine infant standing, but, as it were, dropping a-sleep, and holding by St. John; while several little angels are smiling round him. It is a most beautiful original of Leonardo da Vinci, and cannot fail of exciting many pleasing motions in the mind of every sensible beholder.

BEYOND this is the oratory, where the prior often celebrates mass, and, being designed for heavenly exercises, is, if I may be allowed the expression, a heavenly place. Its length is thirty-five feet, and its breadth twelve, with a stately window towards the east: the walls are of white stucco, and the ceiling diversified with the most curious fretwork.

FACING

Altar.

FACING the window is the altar, and over it an admirable piece of sculpture, in the center of which is a statue of our Lady of the conception, surrounded by adoring angels.

ON one side of a niche, containing the drawers or repositories of the altar-ornaments and utensils, are two elegant closets for the other sacred appurtenances. Here is also a font of black marble for the prior to wash his hands, with a griffin of gilt bronze, through which the water issues.

Paintings.

THE walls are hung with small pictures, but of great value; particularly an original, by Raphael de Urbino, representing our Lady with the divine infant, and St. John. Another inestimable ornament of this sacred place is a circumcision of the infant Jesus, an original of Pemefano. Here are also two excellent pieces by Mudo; one an ECCE HOMO, the other the baptism of Christ in the river Jordan; the specimens by which he recommended himself to be employed in his majesty's service. He afterwards struck into another style, in which he also admirably succeeded. The others, amounting to above twenty, are also in the religious taste, and worthy to be placed among those already described; but, to avoid prolixity, we shall say nothing more of them.

CHAP. XIII.

Of the Apartments and Rooms in the upper Story of the principal Cloister.

IN the upper principal cloister, and in the same gallery with the prior's cell, are some others situated on the east and south sides, Cells in the upper cloister. very large, convenient, and not without such ornaments as are consistent with religion. They have likewise spacious and airy rooms with flat ceilings, floored with small bricks, and from them is a most delightful view of the gardens. The length of them, from the door to the windows, is thirty-five feet, and the breadth twenty-five. Over them are others in the same cloister, but something smaller. In this story are also two apartments, which must not be forgotten, it being, since the rebuilding of them, worth a curious person's trouble of coming to the Escorial, were it only to view them in their present beauty and magnificence.

ONE is the hall, where, according to an act of the council of Trent, a portion of the holy scripture, or some theological discourse is read to the religious of the convent; and casuistical cases, the knowledge of which tends to the better direction of consciences, are discussed with a minute accuracy. Round this hall, besides other ornaments, are handsome benches, with three chairs of curious workmanship, and a splendid seat for the president. The pavement is of black and white marble, divided into compartments. Towards the east it has a very grand window, and three doors, the principal leading to the convent, and the two smaller, towards the church.

The

The walls are of a charming whiteness, and hung with valuable paintings, whose beauty appears heightened by the richness of the frames.

Paintings.

ON the cloister side is the celebrated glory or beatific state, by Titian, which may be truly styled a master-piece, not to be surpassed. This inestimable picture was brought hither from St. Jerom de juste, at the translation of the corpse of the emperor Charles V. when the

Jubilee.

jubilee, which that great prince obtained for St. Matthias's day, whenever his body should be deposited, was also confined to this sacred structure. His imperial majesty, his consort, and his own son Philip II. together with many other princes of the house of Austria, all distinguishable by their portraits, are represented in the state of glory. On the other side are those of many saints of the Old and New Testament; and in the center is placed the church, in the form of a beautiful virgin, presenting them to the sacred Trinity, which, together with the queen of angels, is exalted on an effulgent throne of inexpressible majesty. The grandeur, the attitudes, the tints, cannot be sufficiently admired; but the intended brevity of this work calls our attention to other subjects.

JOINING to it is a piece by Raphael de Urbino, representing our Lady, seated in a chair, raised on a large chest, or perron of wood. In her arms is the divine infant, and, at her right side, young Tobias kneeling, with the fish in his hand, and relating his wonderful adventures, and the kindness shewed him by the angel, who stands near him. Every figure seems pregnant with its proper emotions; the smiling infant holds out one of its little arms, while the other rests on St. Jerom, who is kneeling on the opposite side, in a cardinal's habit,

habit, with the lion couching by him, and in his hand a book, doubtless the holy scripture; the sublime talents of that saint having been particularly exercised in pouring forth a most glorious light on its mysteries, and opening the eyes of a blind world; a propriety, which could not escape the sagacity of the intelligent artist, when he joined him with Tobias, who opened the eyes of his father. Ufari, in his life of Raphael, says, that this beautiful piece was painted for a church in Naples, and placed in the chapel of Christ reproving St. Thomas.

ON the church side are also two originals by Titian, which nobly display his transcendent genius. One is St. Margaret, as big as life, standing near the dragon, with a countenance of a most charming sweetness, and void of fear; the attitude also is excellent. This piece was formerly placed in the ante-sacristy. The other is the burial of Christ, nearly resembling, in the principal part, that in the old palace church, and not inferior to it; but the figures something less than life. It stands in a kind of chapel, between St. Margaret and St. Jerom in the desert, which was once an altar-piece of the church, being a capital painting, and of masterly execution.

OVER this chapel is an original of Paul Veronese; where Christ, attended by the fathers of the limbus patrum, pays a visit to his mother, whom he finds in great affliction, and pouring forth her heart in prayer. The virgin's face is of a most pathetic expression, with a gleam of joy breaking in upon her grief. Nothing can be imagined more in character than Christ; he is in a white mantle, and, as it were, blessing his sacred mother. The nearest figure to him, is the good thief with his cross and cords. The patriarchs and prophets

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are

are judiciously distinguished by their attributes; the design is very accurate, the invention bold, yet conformable to historical truth, which is far preferable to the most beautiful chimeras. The figures are less than life.

ON the other side, facing this, are three pictures, answering to the former. One, by the same Paul Veronese, representing the martyrdom of some saint, but who is not easily known, the marks in it being common to all the martyrs, without any particular characteristic. The saint is kneeling, and in a posture of submitting to the executioner's stroke; his eyes are fixed on heaven, and his head turned from the suggestions of some false priests, who point to a brass statue of a pagan goddess. The executioner, with one hand, is laying bare his neck, and in the other holding a sword. There are also many other figures, representing a beautiful variety of drapery; the attitudes and features are finely expressed, and the whole touched with remarkable delicacy.

NEAR the former is the corpse of the magnanimous St. Laurence, after being broiled to death by barbarous infidels, and his dear friend, St. Hypolitus, with his companions, coming in the night time to bury these sacred remains. This artist was Juan Fernandez Mudo.

BETWEEN these two, over two chairs, on this side, is another by Luqueto, representing Christ naked and bound to the pillar, without any other figure than the executioner binding him, and a boy holding his clothes; but highly finished, and without any affectation.

ON

ON the side of the desk where the portions of scripture are read, are two other very valuable pictures. One an annunciation, by Paul Veronese; the figures as big as life, but the amiableness and dignity of the virgin's face, with the propriety of her attitude, are beyond description. The features and drapery of the angel also shew a very correct judgment and delicate pencil. On high, amidst a glimpse of the celestial glory, is seen the eternal Father, incircled with angels of a most striking appearance; under that awful figure, is the Holy Ghost in the form of a dove, emitting a glorious effulgency, and approaching the blessed virgin; at a distance, through a gate and balustrade of jasper, appears an elegant landscape. The pavement is of the same beautiful stone. In short, this is one of that celebrated artist's best pieces. This picture was originally designed for the altar-piece of the church, and accordingly, its dimensions are suitable to the place; but the story is not so apposite, or at least, not that which was wanted.

THE other came from the pencil of the great Tintoret, and corresponds with the former, being equal in excellence, as well as in breadth and height. It is a nativity, of a most learned design and delicate execution; every part of it strikes the beholder with admiration: the beauty of the virgin; the infantile sweetness of the babe, lying in the manger; the astonishment of Joseph; the joy of the shepherds, and the exultation of the angels; all appears animated. Some doves on the floor, brought by shepherdesses, as an offering to the child of the divine dove, are also finely delineated. This glorious piece was also designed for the great altar; but the figures being less than life; or rather, that all the paintings should be by the

same master, it was never placed there, and indeed it stands better here. Between these two, and over the seat, is a wonderful *ECCE HOMO*, by Titian.

ALL these several paintings are arranged in the most exact symmetry; and this hall is not less a school of piety and religious doctrine, than of design and painting, where disciples may receive the most judicious instructions possible to be given by earthly masters. These admirable embellishments it owes to the fine taste and munificence of his majesty Philip IV. who having, besides those in the sacristy, added five of the pieces just described, namely, Raphael's *Madona*; the burial of Christ, by Titian; the *ECCE HOMO*, and the two pieces of Paul Veronese.

Closet.

BEYOND this hall is a small room, called the *camarin*, or closet, which is likewise finely ornamented with various pieces of paintings, sculptures, and other curiosities; but the pieces are small.

Reliques.

HERE are also kept some of that inestimable treasure of reliques collected by the munificent zeal of Philip II. In a silver casket, one side of which is of polished crystal, is the entire body of one of the innocents slain at Bethlehem.

A bar of the gridiron, on which St. Laurence suffered martyrdom, is seen within a most splendid reliquary. It was the gift of his majesty Philip IV. that it might be placed, with the other sacred remains of his body, in the reliquary of the church; and the
reason

reason that this precious bar, and the other reliques in this closet, were not placed there, was the want of room, and the different fashion and construction of the shrines. Here are likewise some original manuscripts, as St. Austin de baptisma parvulorum; one by St. Amadeus; another by St. Chrysostom, with the edifying works of the sublime santa Theresa de J  sus.

HERE is also one of the water-pots used at the marriage of Cana, Water-pot. in which our Saviour wrought his first miracle, by turning the water into wine; several bits of the cross; a piece of St. Agueda's veil, with which the pagans once quenched a stream of fire, issuing from mount Etna, threatening the country with the most terrible devastation; and many other pieces of sacred linen, veils, bones, and parts of the soldiers of Christ, who, by laying down their lives for him, have acquired eternal bliss in heaven, and immortal veneration on earth. Small as this room is, the reliques and shrines in it are such as might fully satisfy both the curiosity and devotion of travellers.

FACING the hall gate, and on the other side of the cloister, is Choir-facristy. another passage into the sacristy of the choir, in which, for conveniency (the great sacristy being on the other side of the building) are kept the rich copes, worn by the choristers on the principal festivals, and, together with the music-desks and paintings, escaped almost miraculously the flames, which blazed the more violently from the roof being entirely of wood. The apartment itself has since been elegantly repaired, and furnished with all manner of conveniences for the sacred use, to which it is assigned. Nothing can exceed
the

the whiteness of the walls, or the beautiful stucco work on the ceiling.

IN the way from hence to the angle of the convent, formed by the west and south walls, are two doors in front; one leading to the dormitory of the noviciates, and the other, at the foot of a stair-case, extending to the noviciate.

Cell of the
master of the
novices.

CLOSE by the first step is the cell of the master of the novices, a spacious room, with windows facing the south. On the east side is an altar without any painting over it; but the defect is supplied by a most stately reliquary, in which many precious reliques are arranged in splendid depositaries; an ornament of inconceivable grandeur: and in honor of those reliques, this altar, though no mass is ever said on it, is every festival dressed in as superb a manner as those of the church.

ON the other side is a book-case, full of religious books, one of which the master reads and explains every day, that those tender plants, by attending to and practising the doctrines of the saints, may, by their animating example, grow up and bring forth fruits to their own salvation, and the honor of the order.

HERE also they learn that serious deportment, that graceful composure, from which they are never to depart; that recollection of the mental faculties, that restraint of the senses, that resigned obedience, that unreserved readiness to acts of benevolence and humiliation, and all the other branches of monastic perfection: accordingly,

accordingly, from this school have arisen many glorious luminaries of the church, both in the extent of their knowledge, and the uniform sanctity of their manners.

THE walls of this habitation are also adorned with pictures, the subjects of which are so many documents of piety, encouraging the youth to walk and persevere in the right way. The alcove is so disposed as not to break in on the squareness of the cell; and most of the cells, in this cloister, are of the like construction.

ON the right hand, at leaving this room, is the noviciate stair-case. Noviciate stair-case. It consists of about thirty steps, with spacious landing places; and on the top, joining to the pinacles, are several arched walks of a considerable length and breadth, in which are the cells both of those who have not completed their noviciate, and also of the noviciates themselves; where they spend those hours of the day, when their presence is not required in the choir, or on any other daily observance of their duty.

THE height, from the cornice to the ridge, is twenty-five feet, Cells. that the cells might be doubled, yet be of a convenient largeness. The ceilings are horizontal, and every cell has its window. The number of new religious is frequently not less than forty; though every one has his separate cell, furnished in a proper manner, particularly with books, the reading of which is a powerful cordial to these young monks, in their journey through this dreary wilderness to the mansions of happiness and joy.

AT

Private
chapel.

AT the front end of one of these passages is a door opening into a private chapel, whither these youths retire, to give themselves up to their more serious devotions, and the many sprinklings of blood shew it is also the scene of voluntary severe penances. It has an altar, with a crucifix something less than life; but the agonizing face is such, that a person of tender sentiments cannot view it without emotion.

Our Lady's
chapel.

AT the end of the principal passage, extending from the west tower to that of the south-west, is another chapel, where, every Sunday and Wednesday evening, the master of the novices preaches to them; after this, they successively fall at his feet, and, according to the institutes of the order, circumstantially confess their transgressions, and expatiate on the guilt. Nor is the most slender trespass, or inadvertency, passed without its reproof.

HERE also is an altar, and over it a most beautiful piece of sculpture, representing the virgin Mary, with the infant Jesus in her arms; and, from the place where it stands, is called our Lady of the noviciate. One of its dresses was the offering of that generous princess, Mary Anne of Austria, whose catholic devotion towards the blessed virgin has signalized itself by many donations of this kind. The altar-piece is extremely elegant, and has a very costly set of curtains, which, in imitation of the noble example of his queen, was presented by don Fernando de Fonseca, duke de Contreras, marquis de la Lapilla, privy-counsellor, and secretary of state.

ON

ON the sides of the altar are collections of books, in splendid cases, which the munificent founder of this structure placed here, that all might have access to them, and attain the requisite knowledge within the precinct of their noviciate. Here is also the door of a stair-case, leading up from the prior's cell, for the conveniency of visiting the noviciates.

THESE are the most remarkable objects on the south, or convent side; for, to enumerate all, would have been a work of infinite prolixity. I shall now proceed to the northern part, which, on account of its resemblance to the former, will not require such particular details.

C H A P. XIV.

Description of the third Part of the general Plan, the College
and Seminary.

THE five cloisters, which the plate exhibits on the north side, and answer, in dimensions and every architectonic beauty, to the former, constitute the third division of the structure, and thus complete the contents of this unparalleled square. The four smaller belong to the college and seminary, and the greater to the palace. According to our former method, we shall begin with the four that are equal, proceeding gradually to the greater; but must previously observe, that they were destroyed by the fire, and have since been rebuilt.

Entrances of
the college.

THE entrances into the college are by the vestibule, or portico of the church, through the door answering to that of the convent, and into the seminary; by that on the north side of the principal wall, on the west, where is one of the stately gates, with which this palace is ornamented; and the small cloister in the angle, facing the north-west, belonging to the seminaries: the other three appertain to the college of the religious.

The college
cloisters.

ON entering the college cloisters it is immediately perceived, that they are of the same dimensions, materials, and figure, as those of the convent, with three stories and arcades; in the center of every one, a marble fountain; and, at the meeting of the four, a tower, equal in height and circumference to that of the other; so that they
seem

seem indeed taken from the same model. To engage, therefore, in a more explicate description would be superfluous; but, amidst the correspondence in the body of the building, there are some less conspicuous differences, and many particular embellishments entirely worthy of our notice.

BETWEEN the two south college cloisters, the principal windows of which face the portico, is a very grand court, one hundred and twenty-five feet in length, and thirty-five in breadth. On two of the sides are double ranges of open arches; a most magnificent work, when we consider the strength, elegance, and beautiful arrangement of the great number of pillars.

College
court.

THE roof is of that form which the ancients termed lacunar, the modern Italians palchi, and the Spaniards Artesonados; it is composed of curves, and decorated with that agreeable kind of painting common in saloons and banquetting houses. The variety of the curves, with the festoons and foliages of different colors, gilded fillets, squares, and compartments, form a most amusing and splendid assemblage.

Lacunar,
explication
of the word.

OVER the arches is a row of windows, with an iron balustrade round the whole, which is also a great ornament to the area, and gives it the appearance of a spacious theatre, for public acts and exhibitions: and several devout plays were performed here by the children of the seminaries and colleges, before the royal founder; nor are they yet totally discontinued; though the original and principal use of it was for the collegians to walk and converse together before and after the lectures, after the manner of the Peripatetics, who used in

Windows.

Custom of the
Peripatetics.

their walks to discuss the positions and theses of Aristotle, the founder of that inquisitive sect.

IN the front, facing the south, are also some paintings. That in the middle is a celebrated copy of the annunciation, in the gallery at Florence. Our Lady's face is of a beauty not to be viewed without love and reverence, and that of the angel is also very expressive. On the sides are other capital pieces.

Halls.

IN this area, or walk, are the halls, the principal parts of this royal college, one for divinity, and the other for the sciences; both from the same design, but with some difference in the dimensions. That for divinity being only sixty feet in length, and that of the sciences eighty-five; but the breadth of both twenty-seven. The seats, chairs, and writing desks are of walnut, exquisitely diversified with a variety of figures adapted to the place.

TOWARDS the windows, on each side of the cathedra, or seat, is a row of stalls for the professors, and beneath them, benches for the students.

THE halls are divided by large iron rails, that the seculars, who attend the lectures, may not mix themselves with the religious. Accordingly in the front are two large doors, one beyond the balustrade, and another opening into the court, each six feet wide, and twelve high, elegantly adorned; and through the former the monks enter.

THE

THE ceiling is thirty feet high, affording space for two rows of ^{Ceiling.} windows, all of glass, which render it very light : and had the design of the founder been executed, these rooms would have been some of the most elegant in the whole palace. He had given orders for them to be painted according to designs analogous to the sciences taught in both schools, and the subjects of the sublime conferences held here ; so that the painting, instead of causing any dissipation, would have been a remembrancer of things that ought to be written on the table of the heart. The doctrine of St. Thomas is that professed in this college, and the volumes of that eminent father, suitably to the proposed grandeur of the whole, were to be indicated in the divinity hall, by the mysteries on which he has poured such a glorious light, as the sacred Trinity, the incarnation of the eternal word, the sacraments, and many other tenets of our religion.

THAT of the sciences was to have been adorned with the emblematical figures of logic, philosophy, the heavenly bodies, the elements, and time : and both were to have been decorated with portraits of those celebrated persons, who have distinguished themselves either in divine or human knowledge ; with many other paintings extremely well adapted to the improvement of the spectators. But the glorious founder being removed to the celestial mansions, this excellent design was dropped, and the halls and ceilings remain without decorations, except a few pictures ; which, I must own, is a defect in rooms so much frequented, and consecrated to scientific and devout exercises, to the signal honor of the order of St. Jerom. This seminary has produced professors, preachers, priors, generals, bishops, and archbishops, who have all adorned the several stations to which their merit gradually promoted them.

AT

Refectory
towers.

AT the further end of the area, between the two cloisters, is the cymborium, or tower, answering to that of the refectory of the convent. This has also twelve doors, three on each side; but over these, it has neither aperture, nor window, except eight at the cupola, which, being glazed, admit a sufficient light; and the chapter room, like the other, has been repaired to great advantage since the conflagration.

Offices.

THESE doors open into the several offices of the college, which, being a distinct building and community, has all necessary appendages. The kitchen is spacious, and plentifully furnished with water: the cellars, and all other offices, are very neat and commodious. Here also is the entrance to the refectory.

College
refectory.

THE refectory is of a proper proportion, sixty feet in length, and near thirty in breadth. The ceiling is composed of small brick, with stucco compartments, but the cornice is entirely polished stone. Its situation, being far within the other parts of the structure, is a disadvantage to it, with regard to light: besides the windows face the cloister, or court on the north side, without any in the upper part. The tables afford convenient room for fifty religious.

Pictures.

OVER the cross table is a painting by Leonardo da Vinci, which, though only a copy, is equal to any in the whole palace. The subject is our Saviour at the last supper. The original was painted by that admirable artist, on the wall of the Dominican convent at Milan, called Santa Maria de Gracia, and, according to Vassari, Francis I. king of France, knowing its value, promised a great reward to any architect, or engineer, who could remove it entire to Paris, and that
another

another should be painted for the convent: nor was this singular regard from so illustrious a prince beyond the value of the painting. With regard to this copy, which the original can hardly be thought to have surpassed, it was a present to Philip II. from the loyal city of Valentia.

THE sides and roofs of the walls in the college cloisters, are decorated with paintings, tending either to promote science, or the practice of religion. And at every angle in the upper cloisters, the eye also meets with objects of amusement and instruction.

Paintings in
the cloister.

THE ascent is by two stair-cases; one resembling that of the lesser cloisters of the convent; the other, which is the larger, consists of steps, eight feet in length, and at every eleventh step a landing place, eighteen feet broad.

THIRTY feet above the lower walk is another, likewise open, and with a range of pillars and arches, equally beautiful. Facing it is the rector's cell, and around, those of the professors and students, amounting to fifty in number, all under the instruction and government of the rector, subordinately to the prior of the house. The cells have been lately rebuilt, with projecting windows and flat ceilings.

Upper area
and cells.

IN the same walk, at the corner of the cloister, joining to the church, is a chapel, where the collegians meet at matins, and the ave-maria. The length of it is seventy-eight feet, and the breadth twenty-eight. It rests on a stately arch, formed by two pilasters in the wall, dividing it into two parts, one of which is an exact square. It receives the light through a large window, on the side of the royal portal;

College
chapel.

portal; the walls and ceiling are of a delicate whiteness, and round it are very elegant seats, with branches for candles, at the matin service, of gilt bronze.

Altar.

AGAINST the other wall is an altar, four feet high, and three yards and a quarter long; over it an altar-piece, five yards and a half high, with beautiful pedestals, pillars, architraves, friezes, and cornices; and in the frontispiece a fleuron finely gilt, with mouldings, fillets, leaves, and other ornaments, in a most exquisite taste. In the center of the altar-piece is a niche, or square chapel, filled with a brass crucifix of incomparable workmanship, which formerly stood in the chapel of the pantheon; but his majesty Philip IV. judging it too small for that august place, though it is full five feet in height, caused it to be removed hither, and this altar-piece to be built for its reception. On the sides are two good antique pictures; one representing the annunciation, and the other the nativity.

Paintings.

ALL the other parts of this sacred place, both over the backs of the seats, and above the cornice, are covered with a great variety of pictures. On the right side, not far from the altar, is a capital piece of the burial of Christ, having on one side of it an ECCE HOMO, copied from Titian, and on the other a transfiguration from Raphael. Above the cornice, directly over the burial of Christ, is an original by Gioronimo Bosco, where, alluding to the words of Isaiah, "All flesh is grass, and its glory as the flowers of the field," he has painted a waggon loaded with grass, and on it the sensual pleasures, together with pride and ostentation, under the form of women playing on musical instruments. Fame is represented by a winged dæmon sounding a trumpet to proclaim the felicity and grandeur of such pleasures.

pleasures. The waggon is drawn by seven wild beasts, emblems of the capital vices; while crouds of men of all ranks are pressing to mount the carriage, and mingle with the inticing females: some with hooks, others with ladders, some climbing, some leaping upwards, some, after having almost reached the top, are tumbling down, some are trampled upon by the beasts, or perish under the wheels; while others, more successful in their folly, gain the summit; but are soon convinced, that, after all their toils and danger, they acquire only the common grass of the fields. For my part, I own, that this picture, in a few minutes, conveys as much instruction, and makes a more lasting impression, than what I can acquire from many days reading and meditation.

THESE paintings are answered, on the window side, by a piece representing the ascension, drawn by a Flemish artist; having, on one side of it, the blessed virgin weeping, a copy from Titian; and on the other, an assumption of the same sacred person, a copy from Raphael.

NEXT to these are the vast pilasters of the arch; one of which is decorated with Mary Magdalene doing penance; the other with St. Jerom scourged by angels. Both are originals by Polo; the drawings very accurate, and the coloring mellow and pleasing.

IN the middle of the intermediate space, from the arch to the lower front wall, is a capital painting of St. Philip baptizing the eunuch; and on one side of it a small piece, representing the adoration of the magi. Over it is another, displaying the same history; but the latter is a fine original by Bosco. Answerable to these are

three on the other side: that in the middle is a large piece, representing the heroine St. Agnes, standing unhurt in the midst of a large fire, in which she was to suffer martyrdom. On one side is a most beautiful Magdalene; and over it, above the cornice, our Lady with the divine infant, attended by a great number of other figures, in a church of an elegant architecture.

ON the wall, over the prior's seat, is St. Jerom doing penance in the wilderness. On one side, over the benches, is an ECCE HOMO, apparently copied from Titian; and on the other, a most affecting piece by Bosco, representing our Redeemer dragging his weighty cross, while the Jews express their inhuman joy by the most rancorous passions, glaring in their distorted faces. Above the cornice is a capital piece of the descent from the cross, which once adorned the sacristy. Indeed, all the rest were originally placed in other parts of this structure, but removed hither by his majesty's order.

Cloisters.

THERE are many other spacious and handsome rooms, but to avoid prolixity, I have confined myself to the principal parts of these two cloisters of the monastical seat of learning. The third is taken up by the several offices of the college and palace; and, though without arches, is of equal height and breadth, with rows of windows for admitting light into the rooms and offices.

Seminary.

THE cloisters of the feminary for children, resemble those of the college. The halls, refectories for summer and winter, the dormitories, and other offices, are well contrived, being, since the fire, rebuilt with greater elegance and design.

THE

THE number of the children are forty, besides eight fellows, four divines, four masters of arts, and a preceptor, who sit in the halls with the religious, but separated by a balustrade, as we have before observed. They are all under the inspection of a religious, whom the prior nominates, and are constantly to be present at matins, and alternately attend the college priests in the celebration of mass. They daily repeat the office of our Lady, that, by their instruction in the college, they become well principled, and exercised in all the sublime parts of monastic devotion.

Number of
the children.

THE author of the institutes and precepts, both of the seminarists and collegians, was no other than Philip II. who was desirous, that the whole world might profit from the labors of persons trained up from their infancy in the paths of science and religion.

Institutes,
by whom
ordained.

CHAP. XV.

The Palace Cloister, its Apartments, Galleries, Courts, and
Ornaments.

NEXT to these four cloisters, answering to those of the convent, is the palace cloister, the figure and situation of which declares it the residence of princes, penetrated with a proper sense of religion. This noble fabric being joined to the church, the house of the Most High, its firmest support, is a type, or emblem, how passionately fond its royal masters were of that vicinity, that union and support, in which the whole felicity of every mortal consists. The plate displays the symmetry of its magnitude, with that of the convent, and the church, as the three grandest and most stately parts of this edifice. Let us now enter on a survey of this august palace so becoming the majesty of the kings of Spain.

Palace gates. IT has several entrances, but the two principal gates, which give the best view of it, are in the north wall. After passing through several spacious porticos, are six steps, and a little beyond them, two others, leading into several areas, but all belonging to the palace; and here the mind is suddenly filled with amazement at its vast extent.

Cloister
square.

FROM wall to wall, within the arches, it measures two hundred and eighteen feet, which is something larger than the principal square of the convent; the northern apartments here being less than the southern in that cloister. Its architecture is equally strong and beautiful. Along the south-east and north walls are nine
stately

stately arcades, with square pilasters, facias, and rails, terminating the row.

THE walk, from the wall to the arches, is twenty feet wide; the pilasters six feet square, and eighteen in height to the rails; the clear of the arches thirteen, and the height double; with the facias running along at a proper height, and with a masterly beauty and grandeur, supplying the place of a cornice.

ON the west side, within this cloister, and at the height of sixty feet, are two small courts, divided by a wall running from south to north, and diversified with closed arches, which answer to the open ones of the east side; but exclusive of these, the principal court forms a parallelogram of very near one hundred and seventy feet in length, and one hundred in breadth. Small courts.

THE second row is a continued view of the whole figure of the quadrangle, without any separation. Here the eye is amused with large windows, embellished with reliefs, fringes, pilasters, jambs, and lintels, which, with the elegant galleries on each side, give a very striking air of grandeur to the fabric. Second row.

OVER these rows is a fine cornice, and, above this, a balustrade with images, battlements, and globes, the symmetry of which renders the whole remarkably beautiful. In the same manner, the small courts terminate at the height of thirty feet, in platforms, covered with lead, that the offices of the royal household might not be at any great distance. Accordingly, there are in them Gallery.

two

two kitchens, with an upper and lower row of lodgings for servants. Here likewise are fountains, which, besides their great use, are very pleasing ornaments.

SUCH is the external figure, and appearance of the palace court; within it are great numbers of large and splendid apartments.

Halls and
apartments.

ALONG the north side are the dining rooms for the secretaries of state, lords of the bed-chamber, and major-domos, with lodgings for ambassadors; all suitable to their respective uses, and improvements on the original plan.

Stair-case.

AT the east angle is the principal stair-case; but narrowness disgraces its beautiful construction, being only nine feet in breadth.

The royal
apartments.

ON the side, facing the east, is a large gate, leading to the other royal apartments, on a level with the court. The first is a room, fifty feet in length, and thirty-three in breadth, with two rows of windows. The upper are in the form of a crescent, and the cases of black marble, which, with the fillets, and the compartments of the ceilings, have a very pretty effect. I must not omit the curious marble chimney-piece, decorated with pilasters and architraves, frieze and cornice of a most exquisite polish and workmanship. Hence we pass through twenty other rooms, all very light and airy, till we come to the south front, which joins to the church; the inward wall being also terminated by that of the church; but here are no apartments on the ground-floor.

FROM

FROM the before mentioned court, at the height of thirty feet, on the west and north sides, are noble ranges of apartments for the officers of distinction, belonging to his majesty's household; but as brevity is our constant rule, all I shall say of them is, that they have received additional beauties from the repairs.

ON the east side are three apartments for the king, the infantas, Apartment for the royal families. and other branches of the royal family, and likewise those, who, by their office, are to be near their sacred persons; some look into the east gardens, others into the gallery, but none are without marble chimney-pieces.

THE gallery, in this row, is divided into two parts, its windows front the court; one is hung with excellent paintings by Bafan, Bosco, and other masters.

THOSE of Bafan, except a deluge, are originals, as are all Bosco's, Paintings. among which is particularly admired, as a master-piece of fancy and painting, a capital piece with small figures.

IN this remarkable picture are several departments: in the first is man at the creation, placed in the garden of Eden; the next shews him in the world, when expelled from paradise, and this is indicated by a pretty allusion to the before mentioned passage of Isaiah: "All flesh is grass, and all the glory thereof is as the flower of the field." Accordingly, the artist has painted a tender flower and a strawberry, a fruit of a short duration, the nature of all sensual pleasures, and worldly enjoyments; and those degenerate mortals, who, in the pursuit of illusory appearances of a sordid gratification, or vain honors, which,

which, like the strawberry, perish with the day, or fade like a tender flower. Here the different passions of men are represented in suitable emblems: the haughty and violent by lions; the vindictive by tigers; the tyrannic by sharks; the proud and ostentatious by peacocks; the fraudulent by foxes; the gluttons by wolves; and the sensualists by swine. A more ingenious piece of emblematic morality was never seen; nor is the painting inferior to the moral.

IN another department is the state of the wicked. He who placed his felicity in music, dancing, gaming, and drinking, now sees, in the regions of perdition, the brilliant scenes changed into strange and dreadful contrasts, and those momentary sips of delight into remorse and torture without end. It were to be wished, that no place was without a copy of this piece, which is so far from being only a chimerical production of romantic fancy, that it is a copy of man, and a real exhibition of those extravagancies, immoralities, and vices, which degrade him to a level with beasts, infamous for the predominancy of some characteristical enormity.

Great gallery ALONG the wall, joining to the church, and at the height of thirty feet, is a gallery, twenty feet in breadth, one hundred and ninety in length, and twenty in height, ornamented in a splendid and superb taste.

Paintings. ON the wall are represented two curtains, hanging down from hooks, with fringes and vallens; the whole so naturally represented, that the spectators often endeavour to lift them up. On them is painted the battle fought by don John II. against the Moors of Granada, in the plains of Higuera; whence it was called the battle

battle of Higuera, or the fig-tree, and not from any doubloons concealed in figs, and falsely said to be given by the Moors, to don Alvaro de Luna, in order to stop the career of the victory.

WHAT occasioned its being painted here, was the finding of a piece of canvas, one hundred and thirty feet in length, rolled up, on which was painted this action in chiaro oscuro, and the design very correct and spirited. The king was so pleased with it, that he immediately ordered it to be painted in this gallery. Nothing, indeed, can be more amusing and fightly than the contrast of the two corps, the horse and foot, with the variety of arms, weapons, and banners. Here they are marching; in another part they are seen furiously engaged. The king and don Alvaro de Luna are represented as encompassed by Moors, and making great havock among them. Lastly follows the carnage and rout of the enemy, among the woods, the gardens, and vineyards, almost to the walls of Granada; where the Moorish women, in their short petticoats and veils, are running up the hills, and others looking from the towers.

Picture found
in Segovia
castle.

ON the other side, between the windows, of which there are eight, is the battle of St. Quintin, fought on the feast of St. Laurence, and the happy event of which gave rise to this incomparable structure. Here war wears a different aspect; instead of the cross-bows and targets, used in king John's battles, we see carcasses, corselets, pikes, pistols, arquebuses, cannon, and destructive fire, the horrid invention of men, to bring the very elements into the field, for the greater devastation of their species.

The battle of
St. Quintin.

Actions in
the isle of
Tercera.

AT the two extremities are two naval victories, gained off the isle of Tercera; exhibiting the form and conduct of a sea-fight, with galleons, galliasses, galleys, ships, and other vessels, engaging with the most intrepid fury. In these pieces the curious eye every where meets with some entertaining object.

Ceiling.

THE ceiling is covered with stucco work, decorated with an infinite variety of shells, figures, fleurons, festoons, foliages, temples, niches, men, women, children, monsters, horses, and a thousand bizzarrias, as it is termed by the Italians, from whom this amusing and variegated style had its origin.

The lesser
cloister of
the palace.

AT going down again from this gallery to the court, before the entrance into it, we turn through a narrow passage, leading round the church, to the king's own apartments, which the fire did not reach, and in the projecture of the eastern wall is a very elegant small cloister, or court, sixty feet from north to south, and little less from west to east; on the latter, instead of open arcades, it has square pilasters, with a like range of arches and columns, as those in the other three sides.

Fountains.

INSTEAD of the fountain, which should be in the center, are two, in niches of black marble, and the grotesque faces, through which the water issues into two shells, and thence into two cisterns of white marble, are of most delicate workmanship, and of the same beautiful materials. The arches, in the other three walls, are of the ~~doric~~ order, the pillars entire and round. Over this range is another, like a gallery, having square windows, and pilasters directly
over

over the pillars, with a very elegant variety of architectonic decorations.

ABOVE the cornice of the second colonnade, is another of the same form, with glass windows, pilasters, fillets, and other embellishments; so that this cloister, for the delicacy of its workmanship, is not inferior to any part of this surprizing structure. Contiguous to it, on the west side, is the back part of the church, and on the east side, it is without apartments, having only passages leading to other rooms, and communicating light to the pantheon, by means of a window made by order of Philip IV. a work which nothing of the kind on earth can equal.

OPPOSITE to this, on the east, are two rows of apartments, one East galleries. looking into the cloister, while the windows of the other face the garden; these consist of two galleries, one over the other, extending the whole length of the eastern front, with two ample windows in the south and north walls. The breadth of these two galleries is twenty-six feet, and the length one hundred and fifteen, illuminated with seven gothic windows, at equal distances. Those of the lower, being on a level with the garden, are shaded by orange-trees, and flowers of the most beautiful kind, which insinuate themselves among the grates; while those of the upper gallery have a fine iron balustrade, and command a most beautiful prospect.

THE upper gallery, which is the principal, was originally adorned Paintings. with curious maps, and representations of countries; but his majesty Charles II. at his first coming to the Escorial, added those splendid ornaments, with which at present it is filled. Its walls, on both sides,

are all along covered with very valuable original paintings, most of them by Joseph de Rivera, some by Luca Giordano, in imitation of Titian, and all the rest by celebrated masters. The subjects, as religion was the predominant principal of that excellent prince, are all scriptural. A capital nativity, by Rivera, alone diffuses a lustre through the whole gallery. Jacob keeping Laban's flock; St. Peter in prison, with the angel appearing to release him; St. Philip the apostle; St. Francis; St. Antonio de Padua; St. Joseph, and other holy persons; all arranged with great judgment. At the ends are two grand pieces by Guido of Bologna, in very rich frames.

Ceiling.

THE ceiling is plain, with only one fascia; but the whiteness of its stucco, no ermine can exceed; the like may be said of the walls. On that wall, facing the windows, are two French marble chimney-pieces, with jambs and other decorations; but the projecture so small as not to break in on the smoothness and continuance of the wall: and at the ends are two magnificent buffets of a stone resembling agate. In a word, the whole entirely becomes this wonderful mansion of a potent monarch. Two doors open into this gallery, one from the apartments of the queen, which are on the north, and the other from those of the king, on the south.

South room.

THE first room you enter, after leaving the gallery, is a saloon, sixty feet in length, and twenty-one in breadth; and in the north apartments is the same. It has four handsome windows towards the gardens, and on the other side a chimney.

Doors.

AT the extremities are two marquetry doors, brought from Germany; and, certainly, more admirable pieces of the kind are not to be seen
in

in the whole world. Besides the exquisite beauty of their double columns, niches, pedestals, cornices, escutcheons, and other decorations, the variety of beautiful woods, which compose the marquetry, is difficult to be numbered, and more than it could be imagined the several climates of the world produced.

IN this saloon are fourteen capital pictures of great value. At the Paintings. sides of the doors are four portraits of royal personages. On the right hand, next to the portraits, is Noah asleep and intoxicated, and his sons covering him; another represents Christ with the angels ministering to him in the wilderness: and on the opposite sides, at the same height, are the supernatural story of the adventure of Balaam, and the massacre of the innocents; all originals, by Luca Giordano, in Tintoret's style. In the middle is an admirable St. Jerom, by Rivera; and over two doors, on the sides, are the sacrifice of Isaac, and the deluge, an original, by Bafano, but not so large as the others. On the window wall are three originals of Guarchino; Lot with his daughters; the conversion of St. Paul; and Sufannah with the two elders; all in gilded frames, which must naturally be supposed, to give an air of splendor to this saloon.

THE next is the apartment of Philip II. the memorable founder Philip II's
apartments. of this wonderful structure, his constant residence, and the place in which he died; an apartment where every true Spaniard; nay, every one who has a regard for virtue, magnanimity, and religion, melts into veneration and grief, at the remembrance of that incomparable monarch. Contiguous to the south and north apartments are the king's and queen's oratories, and these lead to the great chapel, refulgent with magnificence, and of the most exquisite construction. I have
already

already given a particular, but I must acknowledge, an inadequate description of it.

Division of it.

THIS saloon, in its length, is divided into three parts; the main body is seventeen feet in length, with two windows towards the south, and one towards the east; and in the other two parts, towards the church, is an alcove and a closet, where that pious monarch used to spend many hours in writing and reading. It is still furnished with a desk, and books of devotion, like the monastic cells.

Ornaments of the alcove.

THE sides of the alcove are full of small statues of saints; a very consolatory sight to that devout prince in his last illness.

Disposition of it.

WHEN the oratory doors were opened, on being raised up in his bed, he had a full view of the great altar; in which posture he frequently repeated the words of the Psalmist, "As the hart panteth after the water-brooks, so doth my soul pant after thee, O God."

Paintings.

THE furniture of the apartment sealed the self-denial of this devout prince; and, indeed, from its simplicity, it would rather be thought the cell of some mortified recluse, than the recess of the victor at St. Quintin. The ceiling and walls are plain, and the floor brick. On the outside of the alcove are some very beautiful portraits of our Lady, and other religious pieces, which demonstrate the heavenly disposition of that monarch. Over the oratory altar is an admirable original of Titian, representing Christ bearing his cross, and before which that prince spent many hours in devotion.

THE

THE only ornaments, besides what has been mentioned, are two buffets of an Indian marble, resembling agate, but quite plain, like every thing else which was for the personal use of that humble prince. Such was the furniture of this saloon, and which I have particularly described, as a monument of royal humiliation; but his successors, in regard to its having been the apartments of so great a prince, have filled it with religious pictures, to the number of twenty, all admirable originals, by the most celebrated artists of the present and former ages. Among these are particularly distinguished, a last supper, by Tintoret; a burial of Christ, by Rivera; and some other pieces, by the same hand; a St. Antonio de Padua; a St. Jerom, by Lucas Giordano; a nativity; a St. Thomas, and several others, placed here by Charles II. in imitation of the pious taste of his royal predecessors.

FROM this apartment we pass through a passage, behind the reliquary and St. Jerom's altar, to a stair-case, descending into the sacristy and the church, the gates of which are of German marquetry, the same astonishing workmanship as those above mentioned. This is the south part of the eastern projectures, and the northern part corresponds with it in rooms and alcoves, closets and oratories. Here the queen resides; but being of the same construction as the other, any further description of them would be superfluous.

Queen's
apartments.

BESIDES these already enumerated, on each side is a stair-case, leading down to a like set of apartments, on the ground-floor of the little cloister: these are charmingly adapted to the summer season; as opening into the garden, where fragrance and beauty are delightfully blended. The jasmynes, roses, gilly-flowers, and orange-trees,

Summer
apartments.

trees, furrounding the balustrade, delight the eye and smell, with a pleasing variety.

Paintings in
the lower
gallery.

THE gallery, under that already described, is also decorated with paintings. The side, facing the window, is taken up by six most grand pieces of Canxioso, representing the sea-fight off Lepanto, where that illustrious warrior, don John of Austria, son of the emperor Charles V. and captain-general of the league, by a glorious effort of the most heroic courage, vanquished, burnt, sunk, and dispersed a Turkish fleet far superior to that which he commanded. This action, so happy for all Christendom, and so glorious to the Spanish arms, was fought in the year 1571, and in the pontificate of Pius V. These paintings afford a double delight; the execution charms the eye, and every good heart exults at so animated a representation of that signal achievement. Between the windows are placed other originals equally beautiful, though the subjects are less interesting.

Other
apartments.

THESE apartments, lodgings and galleries, parlours and saloons, in this quarter, make but a small part of this vast palace: indeed, such is the multitude of them, that they are scarce to be enumerated; and all, to the very garrets, spacious, airy, and majestic; every part of this wonderful pile shews the power and opulence, the munificence and devotion, the judgment and exalted genius, of the monarch, under whose auspices it was erected.

CHAP. XVI.

The great Library.

AGREEABLE to the original division of the plan into three parts, we have now taken a view of their several contents; the masterly symmetry of the fabric; the beauty and magnificence of its decorations; the suitableness of the dwellings to the diversity of inhabitants, as divided between ecclesiastics and regulars; and of the house of the Most High, standing in the center, as the band by which they are connected, and joined in one fraternity, an architectural emblem of what is realised in their candid minds: it still remains to speak of another cement of their union, another place where they meet, and hold those conversations to which heavenly intelligences might listen with pleasure; I mean the great library. As the church, on the east side, fills the whole distance from the great cloister of the convent to that of the palace, so this superb structure, on the west side, in a very pleasing regularity, takes up the whole space between the convent and the college; and being contiguous to the cloisters of both, with a door for each, invites the happy inhabitants to a free use of its treasures. This was the reason of my reserving it for the last, as its symmetry and correspondence with the whole would best appear after a previous knowledge of the disposition of the other parts.

THE situation of it may be easily seen in the plate, from its windows over the principal portal; but a detail of its magnificence

Situation of
the great
library.

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and

and innumerable curiosities would require a large volume, I shall therefore confine myself to what is most remarkable, and not wander beyond what is necessary, to give some idea of its value.

Length and
height.

THE library is divided into three principal parts: the most grand and spacious is that which crosses the portal, from north to south; the length of it is one hundred and ninety-five feet, from the doors of the little cloisters on each side; the breadth thirty-two, and the height, to the curvature of the ceiling, which forms several arcades, thirty-six.

Windows.

EASTWARD it receives the light through two rows of windows: those of the first are above twelve feet high, and six broad, with iron balustrades; the upper are also elegant, but smaller: on the west side are seven more, which terminate at the main portal; so that it enjoys the sun from its rising to its setting, agreeable to the maxim of Vitruvius, for illuminating libraries, who recommended an eastern light as the best, the morning being the properest time for reading; but as the evening is also adapted to mental exercises, the faculties being then disincumbered from the torpid fumes of food, a western light is likewise desirable.

Pavement.

THE pavement is of black and white marble, disposed into the like beautiful knots and compartments, which are so much admired in the cloisters, the church, and the chapter rooms; and all round, facing the windows, is a jasper border, one foot in height, and of so fine a polish, that it resembles a mirror of different colors. On this border stand cases, desks, and rows of shelves, of a richness never before equalled

equalled in a library; while the binding and arrangement of the books are equally admirable. The whole variety of fine woods, both of Spain and the Indies, are seen in them, as the scarlet caoba of several gradations, acana, ebony, cedar, orange, and walnut, which, with the diversity of colors in the marquetry, give the several pieces a very beautiful appearance.

THE architecture is remarkably elegant, of the doric order, and decorated with no less than seventy round fluted pillars, six feet high, besides their bases and capitals, forming the partitions between the cases, or shelves. Figure of it.

IN each of these rows of shelves, are six divisions, from the jasper Plates. base to a projecture resting on the pedestals of the pillars; and between the shelves, to the foot of the shaft of the columns, another with doors, in which are the quarto books, and along the shaft of the pillars, to the architrave, four, divided according to the difference of the books: over all is a cornice with triglyphs and other ornaments; and above this a tribuna with pedestals, frieze, crown, and pilasters answering to the pillars, and terminating in pinacles and globes. The effect of such an assemblage of embellishments, all of the finest woods and exquisite workmanship, I leave to the reader's imagination.

THE height, from the jasper base to the globes, is fifteen feet: Height of the
book-cases. the fire had just seized this part, doubtless of all others the most valuable, but a stop was put to its fury, before it received any considerable damage.

Doors.

THREE doors open into this library, all of the same beautiful woods, as those above described, with jambs, lintels, and frontispieces in grand uniformity.

Cornice.

THE cornice is eight feet above the top of the cases, and the intermediate space is painted with instructive histories; but the cornice itself is richly gilt, and the fillets and edges worked in chiaro oscuro, which gives a most ornamental relief to the foliages.

Ceiling.

THE concavity of the ceiling, of itself spacious and majestic, is painted in a manner which immediately strikes, even a skillful spectator, with astonishment.

Artist who painted it.

PELLEGRINO has, in all his works, shewn himself a correct imitator of his great master, Michael Angelo; but in this, which is all done by his own hand, he may be said, to have rivalled him. It is, indeed, a work of such transcendent execution, that, without the assistance of his other pieces at Rome, Bologna, Milan, and other cities of Italy, this alone, as comprehending all the perfections of the others, would have immortalized his name among the lovers of the polite arts. Nothing but the strictest care, to avoid prolixity, can restrain me from dwelling minutely on this incomparable performance, being persuaded, that what is so delightful to see, cannot be tedious to hear. I should, however, be inexcusable, if I passed it over in a vague eulogium, without entering into a detail, which may give the reader some idea of its incomparable merit.

Subjects of the paintings.

ON the two fronts, over the cornice, are represented divinity and philosophy, as the bases of all the sciences, with which man is conversant.

converfant. The former is judiciously placed on the convent side, and the latter on that of the college.

PHILOSOPHY is represented as a matron of a venerable beauty, Philosophy. with a terraqueous globe before her, and to which she is pointing. Near her is a groupe of philosophers, among whom, in honor to Spain, the painter has introduced Seneca. The figures are all, three times as big as life; but the perspective so well observed, that they appear only of the natural size, and, from the strength of the relief, rather solid statues than paintings.

As this common mother of the natural sciences gradually leads us to theological perfection, the judicious artist has represented the several degrees, beginning with grammar. She stands in the first Grammar. compartment of the wall; because it is she, who, in the morning of life, teaches us the syntax and pronunciation of languages.

THE next is rhetoric, which instructs us in that powerful art of Rhetoric. adding strength and beauty to our speech.

THE third is logic, whereby we prove what we advance by subtle Logic. formal arguments, terms, and consequential reasoning. And thus all the sciences are successively exhibited with their proper attributes, and other significant decorations, in the most beautiful manner imaginable; proceeding from philosophy to mathematics.

LOGIC is followed by arithmetic, which treats of numbers and Arithmetic. calculations.

THE

Music.

THE next is music, which regulates sounds by numbers, and has a lower kind of affinity with the former. Immediately follows

Geometry.

geometry, which treats of lines.

Astronomy.

THE last is that sublime science, astronomy, by which the astonished mind ranges among the heavenly bodies, and becomes acquainted with their motions, magnitudes, distances, and orbits.

Attributes
and orna-
ments of the
sciences.

THESE several sciences are all represented by graceful female figures, in becoming draperies, either holding the symbols of what they teach, or expressing it in their countenances; but the most striking ornament is the noble invention of placing them. Each compartment, wherein they are represented, appears to be open, and gives a view of the sky, decorated with lucid clouds, and in the middle of these the figures are placed, with boys, or youths, according to the age the science requires, at their sides, playing, and in attitudes very entertaining to the sight; but very difficult to design. One particular must not be passed over in silence, I mean the address of the painter, who, amidst so many nudities, has maintained the purity of his piece. The structure of this roof, which is supposed to be of stone, is supported by four robust boys, something bigger than life, with escutcheons on their shoulders; the whole is of a most learned design, and the great diversity of postures will long employ the attention of those, who are desirous of excelling in that art.

AMONG the upper windows, on both sides, are crescents, and concavities appearing to be open, with two boys, less than life, supporting the arches, through each of which is seen an angel descending, with some attribute in his hand, analogous to the faculty,

or

or science, on which they attend, to the inexpressible entertainment of the spectator.

IN the seven compartments, into which the whole area of the ceiling is divided, there are, on the side of philosophy, ten figures of naked men, introduced simply as ornaments; besides the gilded foliages, the grotesque figures, and stone work of the compartments.

Number of figures.

BEYOND these, on the east and west sides, over the cornice, are represented persons of eminence in that faculty, or science, which they accompany; as celebrated grammarians, orators, poets, historians, logicians, arithmeticians, musicians, geometricians, and astronomers; all in a very proper and spirited expression, as if actually engaged in illustrating the respective sciences in whose retinue they are placed.

Paintings on the sides of the windows.

THESE several compartments indicate, that it is only through many sciences, that we arrive at a knowledge of true theology, or the holy scriptures, the understanding of which is the end of both methodical and scholastical divinity.

Preliminaries towards theology.

AT the end of this charming series of sciences, on the wall towards the convent, is placed theology, within an edifice representing the church, where she reigns, and displays her beneficence. She is represented by a majestic woman of an awful beauty, tempered with mildness, and on which age and corruption have no power. Round her head, and from her face, beam celestial effulgence, and over her is a royal crown, supported by the force of the radiations, to indicate, that it soars above all earthly kings; that its foundation is God, and to her all sciences are subservient as to their queen. At her sides are majestic

Theology.

majestic figures of the four principal fathers of the Latin church, St. Jerom, St. Ambrose, St. Augustin, and St. Gregory, in their proper habits. Religion is pointing to a book, the sacred scriptures, as intimating to them, that on those divine pages they should employ that amazing capacity which heaven had bestowed on them; and with the knowledge, derived from thence, defend the catholic faith, and enlighten mankind in their road to the mansions of happiness.

THE execution of all the figures; the variety of the sciences, with their retinues; the reliefs, foliages, fillets, grotesques, and innumerable other adventitious decorations, all in the finest tints, spread through the whole extent of the ceiling a beauty, which, in reality, may be said to surpass all expression; the mind becoming instantly absorbed in an admiration scarce compatible with a calm examination of its several parts. Some Italians, and the best judges of such performances, have been known to declare, that Michael Angelo himself could not have exceeded it, and that it is not surpassed by his famous painting of the last judgment in the Vatican.

Painting
beneath the
cornice.

WITHIN the area, between the fillet over the book-shelves, and the cornice, are also painted, in compartments, several histories, all relative to the science above them.

Philosophical
histories.

ON the wall towards the college, under philosophy, is the history of the school of Athens, exhibited in the two opposite seats of stoics and academies, whose founders, Zeno and Socrates, are represented as declaiming to their disciples.

UNDER

UNDER grammar, on one side, is the building of the tower of Babel, where the Almighty baffled the presumption of man, by confounding tongues and idioms; and on the other, the first grammar seminary known in the world, composed of Daniel and his colleagues, with other young men, committed to his care for their instruction in the sciences, and the Chaldean language. These histories are also divided by fillets, with foliages and brutefque paintings, like those in the ceiling.

Grammatical
histories.

NEXT to the preceding are two of humanity, placed under the science of rhetoric. One represents Cicero pleading in defence of Caius Rabirius, who, on a false accusation, would have been condemned to a shameful death, had not the strength and beauty of Cicero's oration turned the scale in his favor, and he was accordingly acquitted with honor. That on the other side is the Hercules Gallicus, with the lion's skin and club; gold and silver chains, issuing from his mouth, are fastened to the ears of a multitude, whom he draws after him; an emblem of the power of elocution over the human mind.

Rhetorical
histories.

UNDER dialectics or logic, are two histories. On one side is Zeno Eleates, surrounded by several youths, pointing at two doors. Over one is written, VERITAS, and over the other, FALSITAS, denoting, that logic, which, according to Aristotle, was invented by Zeno, is the gate that leads to the knowledge of truth, and the perception of error. On the other side is St. Ambrose and St. Augustin, as disputing, and St. Monica, his mother, praying for his conversion, with this inscription underneath: A LOGICA AUGUSTINI, LIBERA

Dialectical
histories.

M m

NOS

NOS DOMINE; which St. Ambrose is said to have added to the litany.

Arithmetical
histories.

IMMEDIATELY after these, follow two histories relating to arithmetic. On one side is Solomon solving the problems put to him by the queen of Sheba, and on a table lie a pair of scales, a rule, and a counting table, full of cyphers; and on the side of the carpet, hanging down from the table, is the following sublime sentence, in Hebrew characters: "He hath made all things in number, weight, and measure." On the other part is a groupe of naked men, representing gymnosophists, who, according to St. Jerom, explained philosophy by cyphers on the sand, indicating by their proportion, the powers, affections, and virtues of the soul, according to the sentence of Pythagoras, who advanced, that the principles of all things were contained in numbers.

Musical
histories.

NEXT to the former are those belonging to the compartment of music. In one part is David, with the soothing sounds of his harp dispelling Saul's infernal melancholy: the other is the fable of Orpheus, whose melody charmed the triple-headed Cerberus, and suspended the tortures of the inhabitants of the infernal regions.

Geometrical
histories.

FURTHER, within the arch, are Mercury and Apollo; and to these immediately succeed the histories of geometry; where on one side are Egyptian priests and philosophers, with their squares and compasses tracing geometrical figures on the sand; and with the most exact justice restoring to every one his lands, after the marks and limits had been obliterated by the inundations of the Nile. On the other is
Archimedes

Archimedes of Syracuse so intent on a mathematical demonstration, that, after the Roman army had broke into the city, the shouts, shrieks, and tumult could not disengage his attention; but absorbed in his speculation, he fell unknown, by the hand of a common soldier; for his prodigious talents in mechanics had induced the Roman general to give particular orders to spare his life.

THE last two histories are those of astronomy. One represents that supernatural eclipse, which happened at the crucifixion of our Saviour, while St. Dionysius the areopagite, accompanied with other Athenian philosophers, who, full of astonishment, are observing it with their astrolabes; the saint seems crying out: "Either the God of nature suffers, or the frame of the world is falling into ruins." On the other side is king Hezekiah, with the prophet Isaiah, shewing to him, as a token of his recovery, the retrogradation of the shadow on the dial of Ahaz.

Astronomical
histories.

AT the end, under theology, is a masterly representation of the council of Nice, the most general that ever met, being composed of three hundred and eighteen fathers, who unanimously established the equality and consubstantiality of the three divine persons, and condemned the pernicious doctrines of Arius. The presence of the Holy Ghost is represented with great judgment; and under this effulgence is the emperor Constantine, committing to the flames some papers, containing accusations against bishops, saying, that priests and bishops were to be judged by God only, and not by men. Arius is seen lying in a disordered posture on the floor, with obstinacy and malice, glaring in his distorted countenance.

Council of
Nice.

Author of
these
paintings.

SUCH are the ornaments, and such the disposition of the paintings under the cornice ; the artist was Bartolomeo Carducho, an Italian, and it must be acknowledged, that they exhibit a most noble instance of his learning, judgment, fancy, and skill in architecture, harmony and coloring. As to the room itself, they who have seen even the Vatican, are amazed at its construction and extent.

Books.

THE number of books is not great, being only eight thousand, though no place is left void. But it must be considered, that many single volumes contain the works of several authors, in order to give the volumes the better size, otherwise they would, at least, have amounted to ten thousand : and had a copy of every book, printed in Spain since its foundation, been sent hither, according to the royal charter, the number would have been greatly increased ; but this demand was so strangely neglected, that, it must be owned, there were, for many years, only a few modern books in this library.

HIS majesty Philip IV. observing this defect, by a most royal munificence, settled four hundred ducats per annum on the library for purchasing new books, and binding those sent thither conformably to the above mentioned charter. Here are books in all languages, especially Latin, Greek, Hebrew, Spanish, Italian, &c. the binding is red calf, and the leaves gilt. The books of the several faculties, or sciences, are divided answerably to the emblematic compartments in the ceiling, with the name of the science in gold letters over every division ; and every book is numbered on the back, that, by means of the indexes, containing the shelf, science, and author's name, they are easily found.

BESIDES

BESIDES the beautiful paintings and other curious ornaments, with which it is filled from the pavement to the ceiling, there are in the middle five black marble tables of very neat workmanship. They are placed at equal distances, and take up the whole length, resting on pedestals of the same marble, with jasper niches, in which are disposed some particular books. On the tables stand terrestrial and celestial globes, and other mathematical instruments. Here are also two tables of porphyry, of inestimable value, the gift of his majesty Philip IV.

Marble
tables.

IN one of the three doors, on the college side, is a most splendid niche, in which are kept several literary jewels, which alone would ennoble a library.

Originals by
faints.

THE most antient is a manuscript of St. Austin, intituled, de baptismo parvulorum. The letters resemble the Vandal character, at that time used in Africa, which was famous for seminaries of literature. This book was for many years deposited among the reliques, till the pious founder judged this a more proper place.

An autograph
by St. Austin.

ANOTHER, which he also highly valued, is the gospel, written by St. Chrysofom in a very antient Greek character, and sung throughout the year in this church.

Another
by St.
Chrysofom.

ANOTHER has for title the Apocalypsis of St. Amadeus, of the minorite order; and what adds to its value, it is all written by the hand of its illustrious author.

Original by
St. Amadeus.

HERE

By St. Teresa. HERE are also four other books by St. Teresa de Jesus, containing the chief parts of her works, which, impregnated with celestial sweetness and strength, have converted numbers of sinners, confirmed the weak, enlightened the blind, and comforted the distressed.

A letter of
St. Vincent.

AN original letter by St. Vincent Ferrer, to king Ferdinand of Arragon, concerning a cross seen in the air at Guadalaxara. Both the above were also deposited among the reliques, together with a book of the conception of the blessed virgin, by St. Lewis Beltran.

Golden book.

LASTLY, the four evangelists with St. Jerom's preface, and the canons of Eusebius Cesariensis, in letters of very fine gold. This book appears to have been written in the reigns of the emperors, Conrad and Henry II. his son; and it is surprizing, that, after an interval of above six hundred years, the brightness of the gold, and the perfect clearness of every letter should still continue. It is distinguished by the name of Codex aureo, and never shewn but with lighted flambeaus, and other ceremonies, due to such a valuable transcript of the holy scriptures. This, together with the two of St. Augustin and St. Chrysostom, were sent to the founder by his aunt, queen Mary, sister to the emperor Charles V. in approbation of so noble a discharge of his vow. Before the niche, in which these valuable treasures are placed, is a curtain as a mark of veneration, and for the greater security they are kept under lock and key.

Upper
library.

As this room, however spacious, could not contain all the books, which the munificent founder had collected, two others have been
added

added to it, equal in length and breadth, and with the same number of windows; but much inferior in decorations.

THE cases and desks are of fir; but so neatly wrought and the colors so well imitated, that it is only a curious eye which distinguishes them from the others. Cases and desks.

HERE are placed duplicates of all scientific books; and here likewise should be all that are printed within the dominions of Spain, which, by the king's edict, in favor of this august place, were to be transmitted hither. Books.

HERE are also many Arabic and other prohibited books, as contrary to the Roman faith and the purity of life it requires. These are inclosed within an iron gate, so as neither to be read, nor touched. Prohibited books.

NOR is it without a considerable number of manuscripts in several languages, and on various subjects and faculties, to which all have free access; they are in general very clean and beautiful, and many richly illuminated. These are another donation of Philip IV. that liberal patron of learning and religion. Manuscripts.

THE other room is in the cloister of the hospederia, and near the principal cloister. Its windows face the north, and have a view of the portico. The length is eighty-three feet, the breadth twenty, and the height fifteen. Manuscript library.

THE

Stands.

THE stands resemble the others, and consist of five rows, on which the books are disposed in the most judicious manner. On one side are the Greek and Latin, and on the other, the Hebrew, Arabic, Italian, Spanish, Persian, Chinese, Turkish, and others, all manuscripts, except the Chinese, which are printed; hence this place is distinguished by the name of the manuscript library.

Disposition of the books.

THE books are divided according to the sciences, and, by the help of very particular indexes, are found without any difficulty. Many are originals, and carry the most genuine marks of great antiquity, which gives no inconsiderable weight in determining philosophical altercations; a connoisseur in manuscripts, from such a collection of treasures, would conclude this to be the principal part, and not a kind of supplement to a library.

Bibles.

HERE are particularly very antient bibles in different languages, all agreeing with the Complutense polyglot, and consequently with the true Hebrew; and one written in Greek by the emperor Catacuzenus, which in most particulars agrees with that of the septuagint. Here

Histories of councils.

are also many large volumes, in a gothic letter, of the proceedings and decrees of councils; these are in high esteem among the ecclesiastics, who are the best judges of their value.

Originals by saints.

HERE are many originals of the Grecian fathers, St. Athanasius, St. Basil, St. Nazianzen, St. Chrysostom, and others; and among them a great number of homilies, and other devotional writings, which brevity will not permit me to enumerate.

IN

IN a part of this library were three thousand Arabic books, taken Arabic books. from the Turks by admiral Faxardo, as they were transporting them from town to town; but, except the alcoran, and a few others, they were all consumed at the time of the conflagration.

It also contains a great variety of antient coins, medals, and Medals and coins. bronzes; among which is a shekel of the sanctuary. It weighs little less than a royal, and is of pure silver. On one side is the pot of manna, with some Samaritan characters, which were used by the Jews before the breach between the ten tribes, and those of Judah and Benjamin, but all they express is: "A shekel of "Israel." On the other is the almond-branch, which blossomed, in token that God had chosen Aaron for high-priest, with some characters, the sense whereof is, "Jerusalem the holy."

HERE is also a Jewish memorandum book, in which they used to Tablets. write what parts of the scripture were to be read in the course of the week, as likewise to minute down things of private concern; it was such a one as this, that Zacharias, the father of John the baptist, desired, in order to write down the name which should be given to his son.

OTHER objects, which antiquarians survey with great pleasure, Antient paper. are the different materials made use of by several nations at the first invention of letters, as the leaves and rind of trees, and the papyrus; the real paper of the Chinese books is of a most admirable delicacy.

Hortus ficcus. A curiosity, greatly admired, is a **HORTUS SICCUS**, consisting of all the medical plants in the West-Indies, with the root, stem, branches, leaves, flowers, and fruits; collected and arranged by that great botanist and physician, Francisco Hernandez, whom Philip II. with appointments becoming a king of Spain, commissioned to go to the Indies to make botanical discoveries. Nor was Hernandez contented with this collection, he also painted every one of those plants in other books, together with a great number of beasts, birds, and insects, inventions and habits of the Indians, accompanied with curious narratives and remarks; but all these, an irreparable loss! perished at the fire, which spread its devastations here with an irresistible rapidity.

**Turkish
lanthorns
and flags.**

HERE also were shewn the lanthorns and colors of the Turkish admiral at the battle of Lepanto, when Christendom was saved by Spanish valor; but these, with a fine collection of Arabic books, were also destroyed by the same dreadful accident.

**Number of
books in the
library.**

THE number of books in the three rooms exceeds eighteen thousand, exclusive of the lesser collections in the cells of the monks, left by the munificent founder for private use; and these have been augmented, not a curious book coming out in foreign countries, especially scientific, but one or other of the monks purchases a copy.

**Foundation
of this
library.**

THIS library had its beginning from that in the palace of Philip II. who enriched the Escorial with it; and here is still kept, as a very valuable curiosity, a catalogue, in which he has drawn a stroke through every book intended for this donation.

IN

IN the principal library is a magnet weighing seven pounds, and Magnet. of such an attractive power, as to suspend a piece of iron of above a quarter of a hundred weight: this secret virtue, and the frequent experiments made with it, give occasion to many philosophical debates; but all are managed with gentleness and decency; and amidst a great variety of philosophical sentiments, the cordiality of the cloistral love does not suffer the least diminution.

CHAP. XVII.

The Garrets, Cellars, Cisterns, Fountains, Gardens, and Offices
of this Building.

THE most splendid and important parts of this wonderful structure have been already described, with all possible brevity: but as the scripture, in its description of Solomon's Temple, comprehends the lesser parts, subservient to its convenience and cleanliness; and as the historians of Rome, in displaying the grandeur of that state, do not confine themselves to the provinces, legions, tribes, revenues, and eminent buildings, but give very particular accounts of their high-ways, aqueducts, and common sewers, without which the city, amidst all its extent of opulence and glory, would have labored under great disadvantages: so I now propose to use the like method, that no part of this admirable structure may be omitted, and that conveniency, cleanliness, and beauty may appear with equal propriety.

Garrets.

IN the upper part of the edifice, near the ridges, are a multitude of garrets, but all spacious, airy, and handsome; and mostly divided into apartments, commanding delightful prospects. It is computed, that not less than five hundred persons may be conveniently lodged in them: and the distance, from the cornice to the ridge, being twenty-five feet, the cells in the convent for the seminarists, and the lodgings in the palace for the household, have been ceiled, that they might not be contiguous to the slate covering, as otherwise the piercing cold of winter, and the penetrating heat of summer, would
be

be equally insupportable; accordingly an empty space is now left between the rooms and external covering.

THIS whole edifice is covered with slate, except the sheets of lead carried along the ridges; and over the offices, at certain distances, strong hooks are fastened, to which the ropes and ladders are secured to be ready in case of accidental fires. I must add, that for the more speedily carrying off the rain, the church, the two principal cloisters, and the three lesser belonging to the palace, are covered with lead.

THE chimnies are all of a height, and resemble so many fluted Chimnies. pillars, with pedestals, bases, and cornices, of a fine white stone, which, with the bright blue of the slate, has a most charming effect; in the whole edifice are no less than fifty of these stately chimnies.

THE cellars and vaults are also worthy of notice; they run under the Cellars. whole area of the palace, and, besides their strength, elegance, and utility, are all spacious, dry, and chearful: these passages and turnings form a labyrinth, in which many have been bewildered.

IN this part are the cisterns for receiving spring or rain water, Cisterns. with very curious brass cocks of several sizes. They are eleven in number, and so large as to be sufficient for a city, the least containing eighty tuns; the water is very cool in summer, and temperate in the severest winters.

THE number of the conduits or pipes, and the distribution of Conduits and
fountains.
them, for the more ready conveyance of the water to all parts, is not
to

to be paralleled. The fountains in the houses, cloisters, offices, gardens, &c. amount to eighty; even the antequire has a marble fountain with three pipes, and the great height of the hill, whence it descends, would allow the water to be carried much higher.

Descent of
water.

THE several natural springs, arising near the summit of the mountain, form a small stream, which discharges itself into a stone reservoir, on the declivity of the hill, fifty feet long, and thirty-four broad, where the water settles, and becomes remarkably fine; hence it continues its course through several others, made at certain distances, till it reaches a reservoir little less than the former, contiguous to the house, and, by means of keys and pipes, is distributed to the several parts of the palace and monastery.

Disposition of
the pipes.

IN order to this, some of the pipes are laid horizontal, some in a descending, and others in an ascending direction. Besides there are above forty brass cocks and pipes of the same metal, which carry the water to the fountains, and, in some parts, through walls of a prodigious thickness. The distribution of the water through such a variety of conduits, is greatly admired by architects. Here are also passages of brick and stone, through which the workmen walk at their ease, in order to survey the pipes, and make the necessary repairs.

Outward
ornaments.

MAY I be permitted, for once, to transgress my limits, and take a view of the outward appendages of this structure, which, from its stateliness and magnificence, we may conclude to be not unworthy of notice.

BEFORE

BEFORE the principal front, or that facing the north, in which Areas around it. are the portals leading into the whole building, is a very spacious area, with gates and balustrades, encompassing half this vast edifice.

THE other half, which consists of the south and east fronts, offers Gardens. a sight still more pleasing and august; the terraces of the gardens, which border on them, representing the walls of Babylon, and the penile gardens so celebrated among the wonders of antiquity.

ALONG the two fronts are twelve fountains, each in the center of Fountains. four parterres, laid out in compartments and knots of beautiful flowers, herbs, and plants, adorned with such a variety of the most vivid colors, that they appear like splendid carpets spread by luxuriant nature, either to rival the magnificence of the structure, or contribute to the grandeur of its appearance.

IN the middle of each fountain is a pyramid, where the water is Form of the fountains. forced up to a great height, in the form of a plume of feathers.

AND before the cellar-grates, in the lower part, are espaliers Espaliers. of roses, oranges, lemons, gilly-flowers, and jasmines, and being sheltered from the north and west winds, with little cultivation, display their beauties throughout the whole year.

ANOTHER considerable ornament to this delicious palace is twelve Stair-cases. flights of stone steps, ornamented with exquisite sculpture; these lead down to the lower gardens, and the charming grove on the east side, facing his majesty's apartment.

BUT

Laboratory
gallery.

BUT the capital embellishment is a colonnade, two hundred feet long, and twenty broad; which, after joining the garden terrafs, and the west fide, strikes off from the square, and terminates at the corner of the fouth tower. It has two rows of pillars finely wrought; the lower doric, and the upper ionic, but in the fame taste, having diftinct intercolumniations, inftead of being a continuance of equal arches.

Gate and
paffage.

IN the doric order, on a level with the garden, is a fuperb arched portal facing the eaft, with four round columns, fifteen feet high, and in the intercolumniation a niche, with a fquare plane over it, and pilafters at the fides. The whole length of the cornice over the columns ferves as a paffage, from a door near the difpensatory, to the upper colonnade, and is ornamented with iron rails and globes. Here, in winter, the patients enjoy the comforts of the folar rays, and in fummer recreate themfelves in the gardens, which offer the moft delightful profpects; on one fide are feen the mountains even beyond Toledo; and on the other thofe of Guadalaxara, with many villages, fields, vineyards, farms, and other rural objects, particularly the chefnut grove, and the meadows of Herreria.

Chefnut
grove.

THE chefnut grove lies on the declivity of a hill facing the fouth part of the convent, and is inclofed with a ftone wall, half a league in circuit. It has now a great variety of trees, all yielding the moft excellent and falubrious fruits. Along the walks, and in the compartments, are feveral fountains, befides ftreams flowing through the grove from the top of the hill, which diffufe a moft agreeable coolnefs, and preferve the trees in a continual exuberancy.

Here

Here is also an hermitage with an altar, over which is an antique St. Jerom.

THE convent orchard, or fruit-garden, lies nearest to the royal gardens, and is also divided into walks, plots, and parterres, beautifully diversified with various trees, flowers, and other parts of the vegetable kingdom. Its wall is of a particular elegancy, and, including what is called the bosquecillo, or little grove, has a circuit of above eight thousand feet. On each side of the wall is a stately gate of the tuscan order, for coaches to pass through. Within it are neat dwellings for the gardeners, and a very large snow-vault, besides a capacious reservoir for watering the garden, the construction of which is very much admired.

Convent
orchard.

THE extent of this reservoir, from north to south, is two hundred feet, and from east to west, one hundred and forty; the bottom and every other part is of stone, and round it is a walk, twelve feet broad, with seats at proper distances. On the east side, which has a view of the garden in its whole length, is a bank, having, on the top of it, a very elegant balustrade, adorned with pilasters and globes, and in the center a flight of steps with four entrances, one of the best pieces of the kind, and a most majestic ornament to the reservoir. In the bottom are a great number of very large brass cocks, which, on being turned, discharge the water into several subterraneous receptacles, whence, by innumerable pipes, it is distributed at pleasure to all parts of the garden. In the bosquecillo is also another reservoir for the like uses, maintaining this delightful place in a constant verdure.

Orchard
reservoir.

Buildings
round the
palace.

SUCH are the environs of the four façades of this glorious structure. But, besides the areas, gardens, fountains, reservoirs, and groves, there are many other buildings; some towards the south and west, others towards the north, all very handsome, and appropriated to particular uses; and being beyond the reach of the fire, they were a comfortable shelter to the religious, during the rebuilding of their apartments.

Elaboratory
cloister.

THE first little cloister, southwards, joining to the gallery before mentioned, is the chemical dispensatory, divided into eight offices, where, by stills, alembics, and a multitude of other chemical utensils, the virtues of the products of nature are extracted, and her astonishing secrets revealed.

Passage.

THE façade of this cloister is a very elegant piece of ionic architecture; from it runs a gallery, or passage in the same order, one hundred feet in length, to the house called Companna, and lower down crosses the common road to the villages in that neighbourhood. It has seven open arcades, answerable to the grandeur of its other parts.

Companna
cloister.

IN the Companna, the most remarkable object is a spacious quadrangular cloister, two hundred feet square, with square pillars and zocles, instead of bases and capitals. The breadth, from them to the wall, is eleven feet. The whole circuit consists of sixteen superb arches, and fifty pillars on each side. The second row contains a like number of windows; and above these runs a slightly fillet. The whole building is covered with slate, and both the symmetry and height so remarkable, that I do not know a more complete piece of architecture
in

in the rustic order. In the center is a fountain, and along the sides handsome stair-cases.

THE east front, facing the convent, is taken up with cells for Hospedaria. lodging strangers of all ranks.

IN the upper story of the south front are several chambers for the Infirmeries. sick; one set apart for the boys of the seminary, and where, at the time of the fire, divine service was celebrated; another for strangers; another for servants and the poor; but in all such a regularity and cleanliness observed, that every humane person is highly pleased. Another circumstance, not less commendable, is, that they have altars so disposed, that they, who are unable to rise, may have the satisfaction of hearing mass, and beholding that body which suffered for the remission of their sins.

IN the lower part of the same front is the shoe-ward, which is Shoe-ward. divided into working places, and store-rooms; for, besides the shoes used by the great numbers of persons, constantly residing within the precinct of this extensive structure, the quantities of this article given away are very considerable.

A little further is a large refectory for servants, and, below this, Refectories. another for strangers and the poor; but, immediately after the fire, the religious and seminarists used to eat here. In the western wing are dwellings and dormitories for the domestics, which, during the above time of distress, were also occupied by the same venerable persons.

Granaries,
mill, and
bakehouse.

IN that, towards the north, are the granaries, a mill, kneading troughs, and sieves, which, at the same time, yield meal for four different sorts of bread, all of a most convenient disposition.

Companna
offices.

BEYOND this great cloister are many other inferior buildings, with courts, sheds, yards, stables, and other conveniencies necessary in such a vast palace situated in a wilderness.

Palace offices.

THE other range of houses, on the north side, stand twenty feet from the balustrade of the area. It is wonderful to see the multitude of apartments for the reception of the officers and servants attending the court, when the royal family resides at the Escorial. The whole range is of stone, and the several doors in an elegant taste; it has likewise three rows of large windows, and the roof covered with slate.

Courts.

EACH of these houses is divided into three inward courts, ornamented with pilasters, and forming several airy apartments and offices.

Chapel.

IN the west side, within the same quadrangle, is an elegant chapel, with a stone steeple, for the spiritual advantage of those, who live in the neighbouring buildings, or any others belonging to the royal household. It has three altars, of which the chief is dedicated to the glorious martyr St. Laurence, whose martyrdom, by the skillful hand of Frederic Zucaro, constitutes a beautiful altar-piece. Here the reliques, paintings, and furniture of the house, were secured at the time of the fire.

AT

AT the other extremity, facing the east, is a spacious area, nearly square, leading to a grand walk of elms, consisting of two rows on each side, cut with the utmost exactness, and reaching to the village, at the distance of a quarter of a league, where it terminates in a most charming area, planted with the like trees, and in the center a fine fountain. This delightful walk is very agreeable to all whose minds are adapted to contemplation.

Area and
elm-walk.

AFTER so particular an account of the gardens, outhouses, and edifices, let us take a view of the more distant ornaments of this situation.

BEYOND the village of Escorial, whose forges were buried in obscurity till it gave the common appellation to this august structure, the superb mansion of the Spanish monarchs, we enter on another walk of elms, answering exactly in breadth, direction, and cut of the trees, to the former. It is also of the same length, reaching to Fresneda common, where was once a small town; at present both are converted into a very fine park, laid out into grass-plots, parterres, groves, fountains, and canals.

Escorial
village.

ITS wall is of stone well wrought, eight feet high, and above four thousand paces in circuit. It has several gates, all of the tuscan order; and, at the entrance, it is impossible, not to stand, as it were, in an extasy, at the variety of beautiful objects, which crowd on the eye. The shady walks, the vivid parterres, the groves, and canals, the warren in the center, where the sportive rabbits are continually frisking, add a beauty to the whole that surpasses description. It is, indeed,

Fresneda.

indeed, a noble subject for a poetical pen; but it becomes me to confine myself to historical simplicity.

Farm-house. IN the center of this paradise stands an elegant seat, or house of recreation, whether, according to the authorized custom of the order, the religious, for the preservation of health, go twice a year, to enjoy a short relaxation from their several austere precepts. It was once a manor-house, to which the royal founder added a small cloister of the tuscan order, with seventy cells, besides apartments and offices, two refectories, a kitchen, and a chapel, decorated with four altars; the whole perfectly neat and convenient.

Garden. ON the outside of the cloister, instead of a wall, is an iron balustrade, with pillars at certain distances, giving a view of a very pretty garden, with a fountain in the middle.

Royal lodge. ON a terrass, adjoining to this garden, is a most beautiful lodge for the reception of any of the royal family, when they come to amuse themselves in this retirement, which art and nature combine to render so very delightful.

Chapel. AT some distance, eastward, is a chapel, formerly the church of the village, and a burial-place, where, on every Sunday and holy day, throughout the year, mass is said for those who are buried there. Thus to them, the demolition of the church has proved a signal benefit.

Garden. FACING the north front of the seat, is another garden, surrounded with a stone wall, which on all sides is covered with vines and fruit-

fruit-trees, whilst the parterres display the most beautiful flowers, intermingled with curious trees and plants.

ON one side is a fountain, covered with lattice work, through Fountains. which a great number of shrubs insinuate their branches, as if desirous of its reviving water. In the middle is an elegant piece of stone work with a column supporting a basin, while the water, issuing to a great height through the tubes of a fictitious bunch of flowers, is dispersed all over the garden in the form of a shower.

HERE are also other gardens, and, around the seat, a great number Gardens. of trees, particularly ash; besides four ponds, which plentifully supply it with water and fish.

BEYOND these is another pond, railed in, though not less than Ponds. two thousand feet in circuit, having in the center a most delightful island with shady walks, and a bridge for going into it.

THE third is still of greater extent, its circumference being four Island, thousand feet; here is also an island, one hundred feet square, with summer-house. rails and seats, and in the center a most elegant summer-house, the sides of which, being lattice work, are lined with roses, jasmines, gilly-flowers, honey-suckles, and other beautiful and odoriferous plants. The other part of the island is laid out in parterres and walks. To this pond belongs a barge, in which the religious are sometimes seen taking the air on the water; and surely that person must be of a very saturnine cast, who censures these short intervals of innocent recreation, and in which a precise observance of the monastical institutes is still maintained.

THE

THE fourth pond has the appearance of a sea, and not only supplies the other with water; but in a drought it is from hence, that the park, the groves, the gardens, and roads are watered; so that, in the most parching seasons, the bloom and verdure of spring is here seen united with the fertility of autumn.

IN the neighbourhood are also several walled closes, about a league in circuit, full of rabbits, hares, deer, and wild boars; but none are permitted to hunt here, except the king himself.

Herreria
common.

HERRERIA common lies nearer the palace, and, without any of the cost and art bestowed on the Fresneda, surpasses it in pleasantness and beauty; and, besides its plenty of pasture and wood, affords better sport. Round the wood, which is very large, are several pieces of building, meadows, vineyards, and groves, greatly heightening the external pleasantness and majesty of this superb structure; but having continued the chapter to a sufficient length, I shall proceed to other particulars, more immediately relating to the palace itself.

CHAP. XVIII.

Of the Quexigal, San Saturnino, Nuestra Señora del Parrazes, and Santo Tome del Puerto, farms belonging to the convent; together with a detail of the cost of this stupendious fabric.

AFTER giving as general an account of the magnificence and devotion of Philip II. in this structure, as a proper brevity would admit, I must not pass over some of the more distant appurtenances, which are assigned to the maintenance of this splendid convent.

QUEXIGAL wilderness, or common, lies about four leagues from the Escorial, and two from St. Martin de Valde-Iglesias. Here the above magnanimous prince having caused the circuit of a league to be cleared of pines, converted it into a vineyard, beautifully laid out in lanes and squares, and bordered with olive-trees. A commodious house was also built for the officers, and dwellings for the laborers; the whole surrounded with a strong stone wall.

THE house is of mortar, stone and brick, with a spacious court, and a colonnade towards the south; and on the east side is a set of apartments for any of the royal family, yet rather neat than magnificent.

HERE are likewise presses and cellars, both for the wine and oil, and other products; and at a little distance from the house is a chapel, formerly the church of a small village which stood here, and was also

P p

called

Quexigal
wilderness.Presses and
chapel.

called Quexigal, the baptismal font of which still remains in the chapel. It is situated in the diocese of Avila, but being annexed to this house, it is reputed nullius diœcesis.

San Saturnino
farm.

ON the other side of the hills, towards Toledo, and five leagues from the convent, is another estate belonging to it, called San Saturnino, from a hermitage dedicated to that saint, and much resorted to by the neighbouring country, for obtaining rain in a time of drought. Here the deaf, or those who are hard of hearing, or afflicted with pains in the ear, meet with a relief truly miraculous.

River
Alverche.

IN this neighbourhood the river Alverche rises from among the precipices of a high mountain, and, after slowly moving to Escalona and Talavera, forms an angle, which on the east and south side environs a fine spot of about two leagues in circuit, full of vineyards and olive-yards, intermixed with plantations of stately oaks.

House.

ON the river stands a large house, with piazzas, offices, and out-houses: here the steward, or overseer resides, who, in this estate, is usually a religious, and has under him servants and laborers of several degrees, all conveniently lodged; and living comfortably under a superior, who manifests a tender concern both for their temporal and spiritual welfare.

Press.

THE house is also provided with cellars and presses. This estate was purchased by the joint body of the religious from the convent of our Lady of Guadalupe; and, though not an immediate gift of the founder, they esteem it as such, it being a maxim in philosophy, that he, who gives form and essence, gives also the derivatives.

THE

THE convent is also possessed of a parcel of land, on the banks of the river Xarama, near Aranjuez, about four leagues from Madrid, and as fertile a spot as any in the whole kingdom of Toledo. Here is such a plenty of rabbits, that sometimes the very clods seem changed into those creatures. The cattle here are strong, swift, and fierce, especially those of the beeve kind. The Xarama bulls are known all over Spain.

River of
Xarama.

BUT the best and most complete estate of the pious founder was the abbey and house of our Lady de Parrazes, four leagues from the city of Segovia. The most reverend father, Joseph de Siguença, has given an account of its founders; its great antiquity; how it came into the possession of the cathedral of Segovia; and how afterwards, with the pope's approbation, they granted it to a canon, who, with three others, were desirous of living a part from the bustle of the city, and its disturbances; and in what manner, some years ago, they came to make the three essential vows of a perfect profession, under the rule of St. Augustin, on which account they were termed, regular canons of St. Augustin, and the superior had the title of abbot: he also relates their gradual declension from such devout principles, till a reformation became absolutely necessary; this not having its due effect, and only two or three recluses being left, in 1566, at the request of the pious founder, that excellent pope Pius V. was pleased to allow of its being annexed to the royal convent of St. Laurence, for the revival of a decayed college of monks, which has been productive of innumerable benefits temporal and spiritual: he concludes his valuable work with a detail of the transactions and vicissitudes of that college, till the removal of its members to the palace convent, being replaced by twelve religious, besides the vicar, who is the chief, and

Abbey of
Parrazes.

sometimes they are fourteen, all immediately under the prior of St. Laurence.

Convent of
Parrazes.

THE convent here is a decent building of a middling size, and the cells and rooms so disposed as in some measure to mitigate the inconvenient extremes of the situation, which is very cold in winter, and sultry in summer.

Church and
reliques.

THE church is elegant, and very well ornamented, but chiefly noted for an image of our Lady of very great antiquity, and several curious reliques found, at the repairing of the church, in a chest concealed in one of the pillars; among them is one of the stones which were thrown at St. Stephen, the protomartyr; consequently of more value than the largest diamond of the Indies.

Exercises of
the religious.

THE same retirement, devotional exercises, and discipline is observed here as in the strictest house of that order; besides which, these religious are very assiduous in promoting christian knowledge and piety in the villages belonging to the abbey, and, at the same time, in distributing very liberal donations to the sick and indigent, according to their several necessities.

Soil.

THE soil is of a good kind, especially for grain, yet for want of hands, and through the badness of the seasons, the harvest generally falls short of what might naturally be expected.

Priory of
St. Thomas.

To this monastery also belongs the priory of St. Thomas del Puerto, which above four hundred years ago was an abbey with canons. According to tradition, a hermitage was built here in honor of St.

St. Thomas, the last battle against the Moors was fought in this neighbourhood on the festival of that saint; but afterwards, devolving to regular canons, they enlarged it to a convent, and the recluses, by the fame of their exemplary sanctity, obtained several distinguishing favors from the kings of Spain, who, in their progresses, frequently visited the convent.

THE saint likewise was pleased to confer a mark of regard on this place, by an immediate cure of persons bit by mad dogs; for which it is still celebrated, and many, who recovered from so terrible a danger, have expressed their gratitude by considerable donations. Miracles.

BUT succeeding canons degenerating from the glorious example of their predecessors, pope Benedict III. dissolved the abbey, and changed it to a priory, under a secular ecclesiastic, who received the income, and lived where he pleased, as did also the canons; at last, the priory was bestowed on mere laymen, and under this wretched abuse it labored till the time of its being annexed to the palace, which was done in 1573, by pope Gregory III. at the desire of the illustrious founder Philip II. Annexed to the royal convent.

THIS priory, by the bulls of several popes, is nullius diœcesis, and exempt from the payment of tythes. It has three places belonging to it, but all so inconsiderable, that, if united, they would not make a creditable village. At the time of their being annexed to this convent, the principal church and hermitage of St. Andrew were in such a ruinous condition, as required a thorough repair; and the annual rent of them does not exceed a thousand ducats. They stand in Places belonging to the convent.

in a lonely barren country; the inhabitants are of a savage turn of mind, and the buildings are extremely mean: in fine, had they not belonged to this royal convent, the very being and memory of them would long since have been extinguished.

Cost of this
structure.

BUT enough of what scarce deserves mention. Let us now, agreeable to the title of the chapter, take a view of the cost of this amazing structure; an article, which, I believe, will not be less acceptable, than any of the preceding descriptions of its disposition, beauty, and magnificence. It is natural for us to be desirous of knowing the charge of an edifice of such grandeur, magnificence, and splendor, where want is liberally relieved, and genius improved in all the sciences; the glory of Spain, the unparalleled monument of the riches and piety of its monarchs. This laudable curiosity we shall endeavour to satisfy; for, by the books of the several directors and overseers of the works, by the bills of tradesmen and artists, and the receipts in the offices of the paymasters and accountants, as they occur for thirty-eight years successively, being the term from the beginning to the death of Philip II. it appears, that the total of the expences amounted to five millions, two hundred and sixty thousand, five hundred and seventy ducats; in this sum is included not only the whole structure, but likewise the paintings, embroideries, parterres, gardens, orchards, groves, canals, Quexigal, vineyard, and house, with all the several appurtenances already described; and if to this be added the silks, brocades, the silver, gold, velvet, and fine linen, which were furnished by the jewel office, the cost would not exceed six millions, two hundred thousand ducats. Such is the computation of that accurate writer father Joseph de Siguença, in book iv.

cap. 24.

cap. 24. of his history of the Escorial; a most elaborate piece, and with incredible industry authenticated from the most indisputable authorities.

SOME, indeed, from opinions founded on the seeming disproportion between the charge and the structure, have presumed to assert, that in the thirty-eight years not less than twenty or twenty-five millions were expended here; but, relying on the above author, who may be said to have heard, seen, and handled every thing; and, on some particular inquiries, I am convinced, that, even comprehending the pantheon, which put the finishing hand to the grandeur and perfection of this structure, together with the great repairs after the fire, and many new embellishments and additions, the expence will not amount to one third part of twenty-five millions. I however own, that, in surveying this vast assemblage of buildings and gardens, the stateliness of the architecture, the splendor of the furniture, the excellence of the paintings, and the innumerable variety of costly ornaments, we are inclined to think, that all the treasures of the Indies would scarce be sufficient to answer the expence of such a fabric; yet the truth is otherwise, the charge not exceeding my calculation.

Opinions
concerning
the cost.

THE church, with its several decorations, the altar-piece, tabernacle, oratories, images, paintings, stalls, organs, brass work, &c. seems above any value or estimate; yet, from the books and accounts, the whole cost was only one million, two hundred and forty thousand ducats.

Cost of the
church.

THE furniture, utensils, and ornaments of the sacristy, strike every beholder with astonishment, and a million is the least estimation; yet
to

Sacristy.

to say, that it actually cost four hundred thousand ducats, would be greatly exceeding the truth.

THE oil and fresco paintings in the principal cloister, are such as scarce admit of any estimate, but the real expence was only thirty-eight thousand, one hundred and seventy-one ducats.

Library
painting.

THE library painting, one of the finest things in this convent, together with the stands, desks, and books, seem likewise to exceed all value; whereas, in truth, the expence of all amounted to no more than fifty thousand, eight hundred and ninety-two ducats, ten ryals; including also in the account, the marble pavement, each square of which, when laid, cost thirty ryals.

Portico
statues.

THE statues of the six kings in the façade of the church, and that of St. Laurence in the grand portal, with their respective insignia and ornaments, are very extraordinary pieces, both with regard to magnitude and execution, and with the scaffolds and engines for raising them, cost ten thousand, nine hundred and forty-five ducats; a sum which would hardly be thought equal to the charges of raising such prodigious masses to so great a height. Thus it is with every particular, even the minutest parts of this fabric, where admiration always exaggerates the estimate.

Presents to
his majesty.

I must however observe, that in the sum mentioned are not included the inestimable treasures in the reliquaries, the paintings, and the most noble sepulchre exhibited here in passion week, presented to his majesty, for the church built by the munificent founder in the village of Escorial,

Eſcurial, at the expence of fixty thouſand ducats; nor other things of a ſimular kind.

THUS have I endeavoured to give ſome idea of this ſuperb fabric, at preſent, without any parallel, and even equal to whatever has employed the eulogiums of antiquity. It is an aſtoniſhing memorial of the devotion and magnanimity of that pious and munificent monarch, who, even in this world, was recompenſed with ſeeing the work completely finiſhed, fourteen years before his death; an amazing circumſtance! as the edifice apparently required the continued efforts of many ſucceſſive kings.

How long in building.

THE glorious founder had the ſatisfaction to enjoy it in all its grandeur during the ſpace of fourteen years, the pantheon excepted, which was not begun till the twenty-third of April, 1563, and the laſt ſtone was laid in 1584; and in 1598, that monarch, whoſe memory will ever be revered in Spain, left this tranſitory life in the ſeventy-ſecond year of his age, in this very palace, and even in the church of his patron St. Laurence, to whom he had dedicated it, that, by his interceſſion, he might become an inhabitant of that beatific palace, which alone ſurpaſſes the fabric he had raiſed.

C H A P. XIX.

Number of Ornaments and Parts of this wonderful Structure.

HAVING, in the former chapters, taken a distinct view of the several parts of this prodigy of architecture, and endeavoured to display the beauties of the Escorial, I shall now, to satisfy the curiosity of the reader, give an enumeration of its principal contents, observing the same fidelity as before; well knowing, that, to adorn it with additions, would be an injury to the edifice, and, to propagate a known falsity, a stain to my profession.

THIS astonishing structure then contains fifteen cloisters, decorated with arches, and six hundred and eighty sky-lights, or lanthorns; eleven courts; ten turrets, or steeples, besides the beautiful dome in the centre, all crowned with globes of brass gilt, vanes, and crosses; twelve thousand doors and windows; fourteen porches; eighty-six fountains; above eighty stair-cases; eight galleries; three chapter-rooms; three libraries; twelve halls; six dormitories; seven oratories and chapels, besides the great church; nine refectories; five infirmaries; one elaboratory; two hospederias; nine kitchens; fifty-one large statues, and fifty of a smaller size; one thousand, six hundred and twenty-two pieces of painting, besides an innumerable number of small pieces, landscapes, &c.; thirty-four thousand books; five brass balustrades, and thirty-seven of bronze; forty-eight altars; two hundred and fifty candlesticks; one hundred crucifixes, besides twelve of a larger size in jasper, placed here at the consecration of the church; sixteen large silver lamps, and fourteen stately blandones, or stands

stands for flambeaus; eight organs; fifty-nine bells, besides those belonging to the chimes, which amount to thirty-two; five hundred and fifteen shrines; two hundred and sixteen music-books, curiously bound; five vessels of gold, and one hundred and twenty-two of silver, for the service of the altars: besides an infinite number of reliques, robes, and ornaments for the ecclesiastics, which cannot be enumerated, but have been already mentioned.

THIS surprizing fabric was thirty-eight years in building; twenty-four of which were taken up before the last stone was laid, and the other fourteen were employed in adorning and enriching it.

I shall now conclude this book, with observing, that whatever admiration the preceding account of its magnitude, beauty, and splendor, may have raised in the mind of the reader, it will be greatly increased by the following account of the magnificent chapel of the pantheon, afterwards added to it, and which is the subject of the second book.

END OF THE FIRST BOOK.

A
DESCRIPTION
OF THE
CHAPEL ROYAL,
CALLED,
THE PANTHEON;
OR,
Burial Place of the Kings of Spain.

TRANSLATED

From the SPANISH of FREY FRANCISCO DE LOS SANTOS,
Chaplain to his Majesty PHILIP the Fourth.

ILLUSTRATED WITH COPPER-PLATES.

By GEORGE THOMPSON, of York, Esq.

LONDON,

Printed by DRYDEN LEACH,

For S. HOOPER, at Cæsar's Head, in the Strand.

M DCC LX.

DESCRIPTION

CHARLES ROYAL

THE SPANISH

Burial Place of the Kings of Spain.

TRANSLATED

From the Spanish of FELIX PEREZ DE SANTIAGO
Chaplain to His Majesty the Fourth



ILLUSTRATED WITH

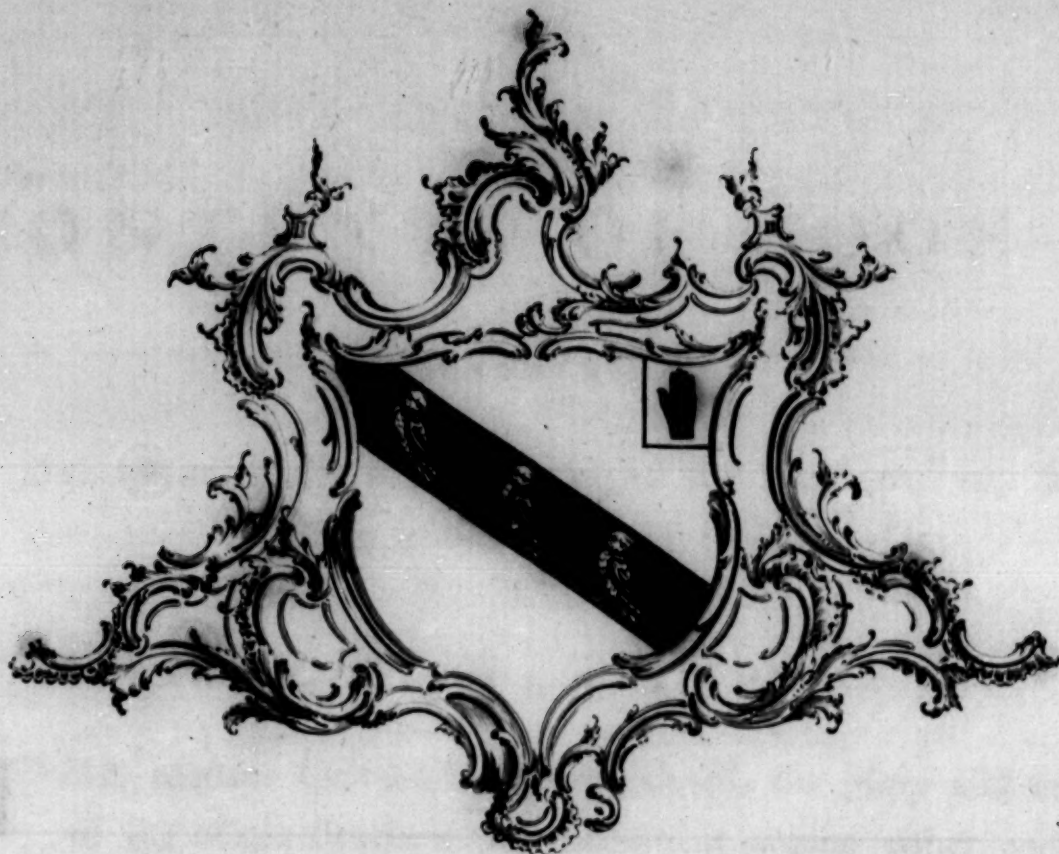
BY GEORGE THOMPSON, A.Y. 1841

LONDON

Printed by J. W. L. L. L.

For S. HOOPER, at the Strand

MCCCLX



TO
Sir GEORGE SAVILLE, Bart.

THIS
DESCRIPTION OF THE PANTHEON,

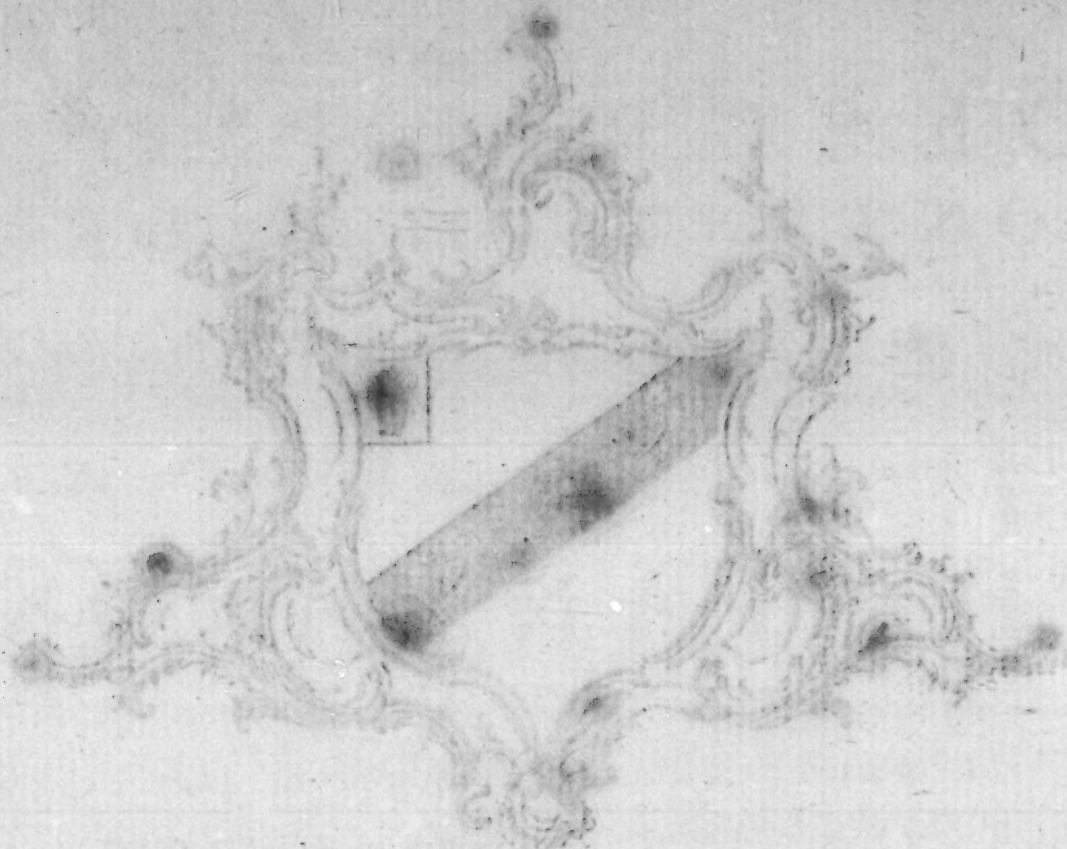
Out of Gratitude for the many Favors received, is Dedicated

By His

Most obedient

Humble Servant

GEO. THOMPSON.



TO
SIR GEORGE SAVILLE, Bart.

THIS
DESCRIPTION OF THE PANTHEON

Of the Grounds for the many Favours received, is Dedicated

By His

Most obedient

Humble Servant

GEO. THOMPSON.

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A DESCRIPTION

A
DESCRIPTION
OF THE
ROYAL CHAPEL OF THE PANTHEON,
OR,
Burial Place of the Kings of Spain.

BOOK II.

CHAP. I.

Motives for building the Pantheon.

THE glory and crown of this superb structure is the pantheon chapel, the sepulchre of the monarchs of Spain, and may indeed be termed the ne plus ultra of human power and art; for, neither the antients, nor moderns, have produced a monument equal to it, though some have been placed among the wonders of the world; particularly the mausoleum of Artemisia in Caria, and the pyramids of Egypt, but both erected on the sandy basis of a wild and barbarous ostentation; whereas the foundation of this majestic repository of the kings of Spain, was catholic piety: accordingly the duration is permanent, and the lustre of their glory will shine to the latest
B posterity.

posterity. The honor of the Almighty, and the respect to their progenitors, were the sole views of the illustrious founders.

THE hope of a resurrection has animated men, in all ages, to cause burial places to be made for themselves, and their descendants, either in fields, in orchards, in towns, in villages, in houses, in churchyards, or in churches themselves, where the remains of those, who once swayed the sceptres of the earth, being deposited in superb chapels and tombs, are a document to the living; for such is the very import of the word, monument, "*quasi monens mentem.*" Here their obsequies are celebrated; and here their virtues and achievements are commemorated to the glory of the Almighty, from whom all virtue and ability is originally derived, and that others, being excited to an imitation of those christian heroes, may be revered with the like honors. Such was the original intention of monuments, and the external appearance of them was adapted to the dignity and deserts of the deceased; accordingly an august monument filled the mind with ideas of veneration and respect for the person to whose memory it was erected, while the meaner sepulchres were beheld with indifference.

THE pagans were so exact in their memorials, or statues, that those of ordinary men were not suffered to exceed the common stature; whereas those of heroes, or demi-gods, such as Achilles, Æneas, Ajax, Turnus, and others, a third bigger; thus rising in proportion to the greatness of the person, till they arrived to those prodigious Colosses, which represented their supreme deities. And as the merits of catholic heroes are so much superior, and the dignity of a catholic king so greatly exalted above all the pagan monarchs, being a
vicegerent

vicegerent of God himself, a defender of the faith, and the soul of the state; it is certainly proper, that stately monuments of the greatest magnitude should be erected to those in whom dignity, religion, and eminent endowments were concentrated.

NEITHER the place, nor form of the sepulchre of the catholic Founders of the pantheon. kings of Spain had been settled, till the emperor Charles V. a prince equally great in peace and war, declared his pleasure on this head; and it was in conformity to his orders, that Philip II. his son and successor, made choice of this structure, as the only one worthy of having such a venerable repository annexed to it: the plan was his, but the glory of beginning the work was reserved for Philip III. and Philip IV. had the satisfaction of completing this capacious, beautiful, and majestic chapel, which is never beheld without astonishment. Here he placed the bodies of his illustrious ancestors, and the translation was performed with a solemnity, pomp, and devotion, worthy of immortal honor, rendering this sepulchre famous above all the wonders of antiquity. In this book I shall endeavour to gratify the curious reader with a description of the pantheon, that he may see how justly it is termed, the crown of this majestic edifice.

THE principal, which induced Philip II. to build the monastery of St. Laurence, was the last command of his royal father, Charles V. who, in a codicil signed at the convent of St. Jerom de Juste, left to him every particular relating to his burial, and that of the empress Isabella his consort, only desiring, that a receptacle might be made for himself, his empress, and all his successors. Philip accordingly formed the scheme of the Escorial, the glory of Spain, and wonder

of the world; and certainly, a more signal proof of filial obedience was never seen. With the duty of a son, he blended the magnificence of a king; and as he had gained the appellation of the second Solomon, by a thousand acts of wisdom and munificence, and more especially, by the splendid church, or temple, he had erected; it was in his royal intention likewise to imitate the Jewish monarch in building an august sepulchre to his father, but was prevented by public difficulties.

IN the year 1570, he caused the body of Charles V. to be removed to this royal monastery from St. Jerom de Juste, together with that of the empress Isabella from Granada, long before it was finished; such was his impatience to see them deposited in a place something answerable to that exalted station they had filled while living. The like regard he shewed to others of the imperial house of Austria, who had been buried in divers cities of Spain; and till they could be finally deposited in the sepulchre preparing for them, he ordered them to be placed in the old church, where divine service was performed till the great church was finished with such incomparable splendor, that could earthly objects affect spirits in the heavenly mansions, the noble martyr St. Laurence might boast, that the most august church ever beheld by mortals, bears his name.

Plan of
Philip II.

IT was his majesty's intention to form a cemetary after the manner of the antients, where the royal bodies being interred, dirges, masses, and vigils should be performed for them, as was done in the primitive church for martyrs; where prayers were offered to them, their anniversaries celebrated, and where the Christians, in times of persecution,

persecution, held their assemblies for religious worship, or mutual consolation. Accordingly his pious scheme was fulfilled, both with regard to the church and the sepulchre.

AT the very bottom of the foundation, under the great altar, was constructed a spacious church of a circular form, with a proportionate cupola, altar, and a tribune facing it, for performing the offices; and in the sides, cavities for receiving the coffins. The descent to it, from the great chapel, was by two back stairs, and as many elegant marble stair-cases, one leading from the convent and sacristy, and the other from the palace; but it afterwards occurring to the founder's mind, that this was too distant, dark, and difficult of access, he gave orders for building a vault between this chapel, and the principal church, directly under the high altar.

THIS was accordingly executed, and consisted of three ranges, containing the whole space of the plane from the first steps of the altar, and this was the repository, whither the royal corpses were to be removed; but, doubtless, something more was intended, as this, besides being too small, did not in the least correspond with the exalted ideas of that monarch, who certainly intended it for nothing more than a temporary receptacle, till the objections against the lower chapel were removed, so as to make it both light and convenient. However, to this middle vault, which was the second plan, the royal bodies were removed in the year 1586, and the first vault remained under its former obscurity and melancholy circumstances, which that wise monarch judged little agreeable to the burial place of catholic monarchs, whose heroic virtues diffused gladness

Antient form
of the
pantheon.

Antient
repository of
the royal
bodies.

gladness through the earth, and light through the darkness; a light and gladness of which their very sepulchre should be an emblem; as beyond the gates of death is the region where such heroes receive their final recompence. Sorrow only suits the burials of princes, dying without hope; but never had a prince more lively and better founded expectations than Philip: accordingly he proposed to remove every defect, and finish the pantheon in a manner answerable to the perfection of all the other parts of the structure, which were now nearly finished.

HIS attention was, however, at first employed on the buildings more immediately relative to God and his saints, as by giving him the preference so justly due, a blessing might attend the remainder, being sensible, that all his riches were derived from the Almighty. Accordingly he particularly ordered, that no cost should be spared in furnishing and adorning this church, which may well be stiled the beauty of holiness, the glory of religion; and to complete the sacred awe and majesty of the place, he filled the reliquaries with a treasure of remains, the value of which it would be profane to fix, or even to form an estimate. And so absorbed was he in these and the like pious cares, that all the nation concluded, he had given over any further thoughts of erecting a repository for the remains of his ancestors, or care of providing a sepulchre for himself. They judged, that the splendor of the former had been sufficiently consulted in the anniversaries, masses, and other offices, appointed for their souls; of which the number is so remarkable here, that the incense of prayer is continually ascending.

BUT,

BUT, to obviate a remark which a sight of this place naturally suggested, he used to say, "I have built an habitation for the ^{Saying of Philip II.}
"Almighty, and my son, if he pleases, may build another for his
"remains, and those of his fore-fathers." A saying so pregnant with religion was sufficient to silence all reply, and abundantly proves, that, if he did not perform that injunction, it was neither through want of thought, or neglect, but from his being wholly ingrossed by a zeal for erecting a temple to the God of his fathers; and, with regard to a suitable receptacle of their remains, and those of his successors, he pointed out a place for it, beneath the foot of the altar, and left the execution to the filial obedience of his son, who, he concluded, would soon remove those illustrious bodies to a more spacious and magnificent repository. In this manner did the glorious Philip II. spend his time, and on the fourteenth of September, 1538, exchanged, in this royal monastery, his earthly for a heavenly crown; and Philip III. ascended the throne of the most extensive monarchy the sun ever beheld.

THE fame of this astonishing structure, the vastness of its dimensions, the grandeur of its architecture, and the splendor of its decorations, drew an infinite number of persons of taste and distinction from all parts of Europe, who, amidst their raptures of applause, could not conceal their astonishment, at the meanness of the sepulchre, which contained such glorious monarchs, that they who had so enlarged the bounds of the christian world, should be confined in so narrow, so mean a repository. This was a very affecting remark, and raised pity in the breasts of many: they were shocked to behold the bones of those, who had been the bulwarks of the catholic faith, placed in so unworthy a sepulchre; they thought, that the bodies of those spirits,
which

which had ranged the infinite expanse of heaven, merited some honourable place for their interment. As the world had rejoiced in seeing them placed on the throne of majesty, it was indecent to take only the common care of their remains. These remarks of foreigners, together with the injunctions of his father and grand-father, determined Philip III. to undertake the pantheon; and he accordingly declared in public, that, immediately after he had finished some other works recommended to him in his father's last codicil, it should be commenced and conducted with all the dispatch consistent with its intended magnificence.

Artists
employed on
the pantheon.

ACCORDINGLY, artists, eminent for their talents in architecture, were invited from several parts; but the principal was John Baptist Crecencio, brother to cardinal Crecencio, a person of great judgment, and well acquainted with all the antient and modern structures in Rome, being a native of that city.

THE other was Pedro Lizargarate, a native of Biscay, under whose direction all the sculptures and bronzes were performed; and it being his majesty's pleasure, that the pantheon should be in the lowest chapel, according to his father's choice, it was agreed to sink the floor five feet and a half, in order to procure a proper height; and the execution was begun in the year 1617.

VAST quantities of jasper were brought from the quarries of Toledo, and those of Tortosa were drained of their marble. Such was the multitude of laborers, workmen, overseers, and other officers, that the work went on with incredible expedition, and within a few years,

years, that pious prince, had not an untimely death prevented him, would have seen the accomplishment of his noble design, as within little more than three years, it was entirely paved, encrustated, and embellished with the most exquisite work in marble, jasper, and gilt brass, though still short of its ultimate perfection.

THE cupola remaining to be covered; the arms and stair-cases were not finished; many of the bronzes were not cast, and few gilded; and, what was still worse, the former inconveniencies, a want of light, and difficulty of access, still continued. It was indeed a misfortune, that, by the death of the king, its conclusion little agreed with its magnificent beginning; the usual fate of superb edifices, which generally remain as they were at the death of him who gave them existence.

CHAP. II.

Continuation of the Work of the Pantheon: several Difficulties overcome, and the Work finished.

THE illustrious monarch of two worlds, Philip IV. inherited, together with the throne, all the virtues and endowments of his father, and being equally attentive to the will of his ancestors, concerning the royal chapel, could not suffer it to continue in this state of imperfection; and, at length, having removed every difficulty, augmented and dignified this miracle of art, by adding to it another wonder, so long wanting and so earnestly desired by the whole nation.

FOR some time this venerable structure remained without any thing further being done to it; except closing the cupola, and adding a marble balustrade, three feet high: not that Philip was less attentive to this mansion of the dead, which rather seemed to be the predominant object; the delay was owing to some intervening difficulties, which, at first, seemed to be absolutely unfurmountable.

ONE was a spring of water, which, oozing through the joints of the jaspers, greatly damaged the work; and, notwithstanding the most diligent search, its origin remained several years undiscovered, and a sea of water was forming in that place, which since has been made an ocean of riches, and deserving the appellation of the glorious sepulchre, a name given by the inhabitants of the East-Indies to the
Ganges,

Ganges, into which, when menaced with the infirmities of old age, they used to throw themselves with gestures of exultation. Another was the absence of the directors of the work; the consequence of which was such negligence and remissness in the subordinate officers and workmen, that, after a prodigious expence, the remedy against the inundation became more and more difficult.

ANOTHER great discouragement was that already mentioned, the want of light, and the apparent impossibility of removing this great inconveniency without pulling down the fine works of jasper and marble; nor must we forget the difficulty of contriving a suitable, easy, and splendid avenue to this cemetery.

DISTINGUISHED as the artist was for his skill in all the branches of architecture, he was so perplexed with these difficulties, that he advised his majesty, to take the work to pieces, and rebuild it in a more convenient position. With regard to the water, the capital detriment, some proposed digging trenches in those parts of the gardens, which were contiguous to the pantheon, in order to divert the current; not considering the great depth necessary to be given to these trenches before the source could be reached: a scheme, which would have been of vast expence, and produced no manner of utility, the disease lying too deep for the proposed remedy. The same diversity of sentiments subsisted with regard to the other difficulties.

BUT, father Nicolas, at that time vicar of the monastery, a person of extraordinary perspicuity, and universal knowledge, was more

successful in his investigation. He traced the source, and, conveying the stream into the general conduits, delivered the pantheon from an evil, till then thought impossible to be removed. In the autumn of the same year, his majesty honoring the Escorial with his presence, was informed, that the same able person, who had checked the intrusion of the water, had a scheme for admitting light into the pantheon, without disfiguring the church; the king examined the particulars, and gave his royal sanction to the plan.

Window of
the pantheon.

ACCORDINGLY a few months labor removed from this beautiful place the tenebrous veil of darkness, under which it had hitherto been concealed. A considerable part of the church-wall, opposite to the windows, through which the light entered the pantheon, was removed, to make room for a window of a very extraordinary amplitude; and though the expence was very considerable, both the scheme and its execution were applauded, as it neither disfigured nor damaged the jasper works, and, at the same time, caused the whole chapel to be illuminated immediately after the rising of the sun.

Perpetual
light.

THE antients so far consulted the light of their sepulchres, that they supplied the absence of the sun by an artificial light of such a composition, that it lasted many ages; instances of which were seen in the sepulchre of Diomedes in Apulia; that of a Roman in the island of Nesida near Naples, and a thousand others, where the sepulchres, though not opened till many centuries after, were found illuminated with burning lamps, which the admission of fresh air immediately extinguished.

BUT

BUT Philip IV. imparted to this sepulchre the light of the sun, which, besides its suitableness to the magnitude of the building, has this analogy with the state of death, that it sets to rise again with renewed lustre, and therefore a proper emblem of the royal dead, who here set, after diffusing happiness and spiritual light over different countries.

THE only difficulty, now remaining, was to form a decent avenue and entrance; and this likewise was by many considered as impracticable, though in fact it only served as a fresh motive to display the vicar's superior genius. Accordingly, on the king's return to this palace, he laid before his majesty the plan for an ample and majestic avenue, and the execution of it met with universal applause, except from those splenetic mortals, who had represented the thing as impossible. A door was made by pulling down an arcade in the wall of the principal church, adjoining to the ante-facrifty, and the stones, on account of their largeness and beauty, made use of in the work; the correspondence, harmony, and symmetry of which gave it all the appearance of an original plan, and not a subsequent alteration, especially as it naturally joined to the former stair-case.

Avenue to
the pantheon.

THESE difficulties being surmounted, the water diverted, the proper light admitted, and a commodious avenue opened, with a stately entrance, his majesty no longer doubted of finishing the work in a manner becoming so essential a part of this amazing structure; and wisely appointed a director of approved abilities, living on the spot, that he might continually have an eye to the conduct of the work. The vicar was chosen, who shewed himself equally qualified

The work
continued.

for

for practice and theory ; for in less than nine years, he finished the whole pantheon, together with all its various embellishments, and added such a multitude of beautiful ornaments, that it might almost be considered as a new structure.

Zeal of
Philip IV.

THE work, indeed, was not a little forwarded by the king's sollicitude for its dispatch, and even his frequent inspection. He never hunted in the neighbourhood, without spending an hour or two in viewing the progress of the pantheon, being mindful of death amidst the diversions of life. He also writ several long letters to the director, expressing a strong desire, that the bodies of his illustrious ancestors might be translated to the new dormitory built for their reception.

Alterations
in the work.

THE cupola, that it might correspond with the other parts, was, by his majesty's approbation, enlarged and decorated with grotesque work of gilt brass. These improvements, with many others, were performed in the most exquisite manner, under the auspices of two religious of the royal monastery. The new altar and altar-piece, in the materials, fashion, and workmanship, distinguished themselves among the noblest ornaments; the old stair-case was replaced by another, with an august portal at the first step. The former pavement was also entirely removed, to make room for another, which certainly exceeds every thing of this kind, in the variety of colors, and arrangement of the marbles and gems. The bronzes, besides a great addition to their number, were all fresh gilt, and a silver branch of a most beautiful construction, made, by his majesty's order, at Genoa, was hung up in the center.

WITHOUT

WITHOUT the pantheon, a vault was contrived for other persons, particularly the great personages of the house of Austria, and, facing it, a sacristy; both with elegant doors, opening under the stair-case. Philip now saw the final accomplishment of his ardent wishes, and the execution answerable both to the dignity of its destination, and the magnificence of his plan. Thus he provided for the royal trophies of death, the most splendid repository that human intelligence could conceive, or human skill perform. In a word, as the Almighty has not, in this sublunary world, a place more worthy of his ineffable majesty than this amazing church; so no monarchs of the earth have a mausoleum comparable to that of the house of Austria; which, to the glory of Spain, was designed by Charles V. appointed by Philip II. begun by Philip III. and finished by Philip IV.

CHAP. III.

Entrance and Portal of the Pantheon.

ON the right hand, going from the court of the sacrifice into the principal church, and near the angle formed by the south and east fronts, is the entrance to the pantheon, which is formed by a spacious marble arcade, six feet and a half broad, and thirteen high, adorned with two pilasters. The doors are of ebony, and other curious woods of black, pale, and melancholy colors; so that the very appearance of the entrance indicates it to be a mansion of the dead.

First stair-
case.

IMMEDIATELY beyond the arcade is a stair-case, nearly of the same breadth, and curiously decorated with marble ornaments. It consists of twelve steps of the same stone, forming an easy descent to the first landing place, and receives light from the windows facing the east. On the left is another flight of thirteen steps, resembling in every particular the former; and on the second landing place, which is of the finest Toledo marble, decorated with exquisite marquetry, an august portal of astonishing magnificence presents itself to the eye; and here the grand stair-case begins.

Portal of the
pantheon.

THIS portal is one of the finest pieces in the composite order in the world; for, though by the nature of the place it is very much confined, yet the artist has given it such an air of grandeur, and such accurate proportion to its several parts, that the want of a more extensive area is concealed. It is divided into two parts, of which
the

the principal members are of black marble from the quarries of Toledo, so regularly veined and spotted with white, that nature seems to have followed the rules of art. In the lesser parts, gems, gold, silver, and bronze, unite their lustre, and are disposed in so elegant a taste, that the spectator is charmed with the assemblage, while he is astonished with the magnificence. Its height is sixteen feet and a half, but its breadth little more than six, the want of room not admitting the rules of art to be exactly observed.

ON the sides are two pillars in relievo, with their bases and capitals; besides the jambs and lintel, which, with several beautiful additaments, are formed out of one block of marble, and comprehended in the architrave, resting on the cymatium of the cornice. Over this is the frieze, and the figures supporting the crown, together with the other members of the first part, all of different kinds of marble, inlaid with various species of metal.

THE pedestals of the columns, the capitals, and many other parts, are of brass enamelled with gold. The beauty of the jambs, lintels, and marble mouldings, which surround the whole, is heightened by flower-pieces, and other devices in bronze, arranged in the most striking manner. The height of the whole is ten feet.

THE door is four feet wide, and seven and a half in height; before it is a balustrade of gilt brass, and unparalleled workmanship; nor can the apposite elegance of the design be sufficiently admired. Above it the spectator beholds with rapture, gold, gems, and marble, blended in the architrave, fillets, the incomparable modillions in the

Bronze
balustrade.

D

plane

plane of the frieze, and the ten rich figures supporting the crown. But, however splendid these embellishments of the first body may be, our admiration is increased at viewing the second, though its height is only six feet and a half.

Epitaph.

THE first object, which attracts the eye, is a plane of black Italian marble, four feet in breadth, and three in height, containing an inscription in gold letters, importing, that this repository is consecrated to the venerable remains of the Spanish monarchs, who, even in death, agreeable to that devotion which ever distinguished the house of Austria, lie prostrate in a state of humiliation, at the feet of the great altar of the sacramental restorer of life, in a confident expectation of a blessed resurrection, through his all-sufficient merits. It further informs the reader, that this august mansion of the dead owes its rise to the greatest of emperors, Charles V. who recommended the building of it to the wisest of kings, Philip II. who appointed the place; that it was begun by his truly dutiful son, Philip III. and finished in 1654 by Philip IV. for his clemency, magnanimity, and devotion, justly surnamed the Great. The whole runs thus:

D. O. M.

D. O. M.
 LOCUS SACER MORTALITATIS EXUVIIS,
 CATHOLICORUM REGUM
 A RESTAURATORE VITÆ, CUIUS ARÆ MAX.
 AUSTRIACA AD HUC PIETATE SUBIACENT,
 OPTATAM DIEM EXPECTANTIUM,
 QUAM POSTUMAM SEDEM SIBI, ET SUIS
 CAROLUS CÆSARUM MAX. IN VOTIS HABUIT
 PHILIPPUS II. REGUM PRUDENTISS. ELEGIT.
 PHILIPPUS III. VERE PIUS INCOAVIT.
 PHILIPPUS IIII.
 CLEMENTIA, CONSTANTIA, RELIGIONE MAGNUS
 AUXIT, ORNAVIT, ABSOLVIT,
 ANNO DOM. M. DC. LIV.

It was composed by a set of eminent scholars named by his majesty, who were ordered to inspect the epitaphs and inscriptions on personages throughout the kingdom, in order to concenter their several beauties in one piece, as many bodies of the great were to be brought together into one repository.

ROUND it are several marble and bronze embellishments, as images, Ornaments. modillions, laurel wreaths, and festoons; and over them is seen the cornice with marble fillets and dentils, variegated with others of gilt bronze. These not only dignify the place of the epitaph, but serve as supporters to an open frontispiece wholly of bronze.

ON each side of this frontispiece are two female statues in a reclining attitude, finely executed. That on the right represents

Statues of
the portal.

DESCRIPTION OF

human nature, as sinking under the agonies of death, with a crown dropping from her head, and a sceptre from her left hand; which still holds a tablet, with this inscription: *NATURA OCCIDIT*. In the right she holds an axe, with which she destroys the flowers of a cornucopia; intimating, that life, even in monarchs, is only a flower which soon fades, and that sovereignty cannot exempt them from the universal stroke of death. The other holds, in her right hand, a tablet, with these words: *EXULTAT SPES*; in her left is a flaming urn, signifying, that in the ashes of those who fought manfully for the faith, hope still flames, aspiring to a better life; a life, where crowns are eternal. The expression in the countenance, attitude, and gestures of both, is such, that the bronze seems animated, and if on viewing nature we are filled with terror at the sight of its catastrophe, the liveliness of hope disperses the gloom, and irradiates the mind with the most brilliant ideas.

King's arms.

BETWEEN these statues, as the center of this admirable frontispiece, is the royal shield, one foot and three quarters in length, and one foot and a half in breadth; the whole consisting of gems and the finest metals, collected at a vast expence. The several fields are blazoned in their proper colors, according to the diversity of the kingdoms: the red being inlaid with jasper; the white with the finest silver; the blue with lapis lazuli; and the pales and fesses are bronze gilt; the castles of the same metal, with the windows and gates of lapis lazuli. The lions and eagles, in very spirited postures, are of gold, enamelled with various colors, some red, others dun, others quite black. The pome-granate is also of gold, enamelled with red and green, the flower de luces and bars being of polished gold. It is surrounded with the color appropriated to the order of the

the golden fleece, adorned with flames of gold, enamelled with red, and surmounted with an imperial crown, exhibiting all the magnificence becoming that ensign of majesty. Over the whole is a globe and a cross, terminating this superb portal.

ON the side are two pilasters, one foot and a half broad, and thirteen high, and behind them two other pilasters of the same height, forming an arch; the capital is two feet and a quarter in breadth, and the materials being of marble adorned with mouldings of brass gilt, form a very beautiful door-case to the portal.

CHAP. IV.

The great Stair-Cafe of the Pantheon.

FROM this portal we descend a stair-case of a proper length and breadth, and which, whether we consider the matter or construction, is entirely answerable to it; all the beauties, so much admired in the stair-cases, a difficult part of architecture, in several antient castles of Spain, are here blended, and the whole executed in a manner worthy the descent to the mansions of the royal dead.

Materials of
the stair-case.

IT is entirely composed of the finest Tortosa jaspers, and Toledo marbles, beautifully variegated, exquisitely polished, and joined so masterly, as to be perceivable only by the change of colors; it is indeed polished to the greatest perfection, neither the touch, nor the eye discerning the least inequality, so that the whole, consisting of so many parts, appears to be only one single piece.

Its length.

THE length of it is sixty-four feet, and consists of thirty-four steps, divided into three flights, by three landing places.

Breadth and
form.

THE breadth, from side to side, is six feet, and that of the steps one foot and a half, but the height only five eighths of a foot. The balustrades are of beautiful jasper marquetry, decorated with marble mouldings, terminating in a fascia, half a foot broad, and which, as an elegant distinction, projects in the manner of a fillet. Over the balustrade, on one side, are panes of jasper, two feet broad, and five and a half high, with marble mouldings; and let it here be observed
once

once for all, that every piece is executed in the most elaborate manner, the design remarkably delicate, and the disposition very judicious. On the other side are imposts forming equidistant arcades, and these are likewise of jasper. Let this suffice for its breadth and construction; let us now take a view of its superb landing places.

THE first, which is at the end of thirteen steps, from the portal, First landing place. is an oblong square, decorated with very beautiful marquetry; four marble pilasters, inlaid with Tortosa jasper, form two arches, where strength and beauty are surprisngly united. In the center of the arches is a fleuron of gilt bronze; whence depends a lustre of the same metal, with six lamps, in the form of cornucopias.

THIRTEEN steps lower is the second landing place, equal in Second landing place. beauty, and of a construction exactly simular to the first; except that the plane of this forms a trapezium, and the arrangement of the marble and jasper corresponds with the irregularity of the figure. Here are two doors, one of caova, opening into the sacristy, and the other of ebony, as leading to a vault, in which are deposited many of the royal corpses mentioned in the sequel.

IN the middle hangs a gilt lustre with six cornucopias, which, as Bronze lustre. a piece of exquisite workmanship, and suitable to this melancholy place, his majesty Philip IV. ordered to be taken down from one of the saloons of his palace, and in imitation of this, the former was made. When these twelve lamps are lighted, they may be said instantaneously to produce innumerable others in the jaspers, the polish of which is of such a delicacy, that they reflect the rays like so many mirrors, or pier-glasses; so that here the chrystal sepulchre, built by Ptolomy

Alexander's
tomb.

Ptolomy for his deceased sovereign, Alexander the Great, may be said to be surpassed; obdurate opaque bodies being rendered by art equal in transparency to the most pellucid chrystals, so that all who pass along behold their entire images finely delineated on the surface of the jasper, and may receive from the speedy evanescence of these reflected figures a useful memento of the celerity of this fleeting life.

Door of the
pantheon.

SEVEN steps lower bring us to the third landing place, on which is the pantheon door. It is five feet in breadth, decorated with four pilasters, the two first of jasper, and the other two of bronze, together with a beautiful lintel, and a balustrade resembling in its materials, fashion, and dimensions, that above described; except, that here the pedestals are inlaid with marble. The pavement between the pilasters is an assemblage of polished jaspers, and other curious stones. The ceiling, perhaps the finest piece ever performed by human hands, being contiguous to the stair-case, reminds us of Jacob's ladder, the end of which reached to heaven. It is here indeed reverted, Jacob's being an ascent to life, and this a descent to the grave; but, as the great Messiah, more illustrious than Jacob, by descending the steps of humiliation even to the sleep of death, rose to his supereminent exaltation in heaven, the church knows no other way to a glorious ascension, than a resigned descent into the subterraneous regions of death and corruption.

CHAP. V.

Of the Royal Chapel of the Pantheon.

THROUGH this splendid portal, we enter that venerable place, to which all the other magnificent works are only outward appurtenances; the august cemetery of the kings of Spain, the proper repository of their royal bodies; the majestic pantheon: an edifice truly sacred and august, erected and thus magnificently embellished, by dutiful children in honor of their progenitors; a royal chapel, dedicated to the Almighty, whose worship was ever the predominant delight of those christian heroes, who here, in prostrate devotion, offer up, or rather, with the elders in the Apocalypse, resign their crowns before his throne, acknowledging the universality of his omnipotence, and that it is he only, who ruleth over all the kingdoms of the earth; that princes, in all the extent of their apparent dominions, can call nothing their own but the little spot assigned for their sepulchre, the natural inheritance of all the human race. “*Exivit spiritus ejus & revertetur in terram suam.*”

THE symmetry of its several parts, the variety of colors reflected from such costly materials, the workmanship of its ornaments, shew, at first sight, that nature, power and art, were combined to display every possible beauty: nature, in producing the gems and metals; power, in collecting them to unite piety and grandeur in this inviolable repository; and art, in giving them that perfection, in which they here shine; and all without offending that gravity and solemnity essential to edifices designed for the reception of the dead.

First view of
the pantheon.

E

THE

Materials.

THE eye every where meets with resplendent jaspers and marbles, with gold profusely shining on the several bronzes, on magnificent pilasters, which support the structure, on the mouldings, the friezes, and cornices; while the cupola, with its various embellishments, all in character, diffuse an inconceivable air of grandeur through the whole fabric; and the niches, urns, images, shields, grotesque pieces, festoons, and fleurons, keep the contemplative mind fluctuating between astonishment and melancholy.

Order of the
architecture.

THE order of its architecture is the composite, so called as compounded of all the others; an invention owing to the Romans, but never executed with more justness, symmetry, and grandeur, than in this chapel, where it forms, without the least dissonance or incongruity in any of its parts, the most regular, the best contrived, and the completest structure that ever adorned any part of the earth.

Agrippa's
pantheon.

IN the same taste, and with the several excellencies already mentioned, was the famous pantheon built at Rome by Marcus Agrippa, for the worship of pagan idols. It is still subsisting, though happily converted into a christian church; and from it this derives both its plan and appellation. The latter is of Greek etymology, Pan-theon: Summum Deorum, aut omne Deorum; so called as the chief mansion of all the deities. Accordingly the form of it, in imitation of the skies, was circular, or round, which is implied in the modern, and much more honorable name of Santa Maria de la Rotunda.

Why this
was called
pantheon.

BUT this structure had the name, pantheon, given it, as being the principal mansion of the true God, and the cemetery of kings, his representatives,

representatives, his vicegerents, and eminently partaking of all his communicable perfections; and, at the same time, formed in analogy to the sky, which it resembles in the concavity of its figure, and infinite variety of glittering ornaments.

ITS circumference, measured every where at an equal distance from its center, is one hundred and thirteen feet. The wall, which rests on the foundation of the great church, is of a considerable thickness, so as to admit of eight spacious oval cavities, in which are the urns, the door, and the altar with its striking embellishments. The diameter, from wall to wall, is something above thirty-six feet, which is nearly the third part of the circumference, according to the rule of Archimedes, who makes the proportion, between the diameter and circumference, to be as seven to twenty-two, which however is not precisely true. The height, from the pavement to the central stone, is thirty-eight feet, twenty-two to the cornice, and sixteen above it. And here we cannot help admiring the circumspection of the artist, in order to render its figure perfectly globular; for the height, length, and breadth, must be equal, and here the disparity is very small: nor was it possible, either to augment the breadth, or height, the center of the cupola nearly touching the foot of the great altar of the church above it; and a more sublime geometry teaches us, that, if it reach to God, no greater height can be attained. Dimensions.

THE pavement is an ample and perfect circle, representing the figure of a resplendent star in rays, issuing from the center, formed of innumerable gems, jaspers, and marbles. In the center is a fleuron, the largest ever seen, and the design equally beautiful; the glittering gems, of which it is composed, being inserted with such Pavement of the pantheon.

art, as not to cause the least inequality in this splendid superficies, which is indeed a glorious instance of skill and magnificence. If, what is trodden under foot, be thus costly, what must the other parts be? And certainly, from the aspect of this star, we may, without being adepts in astrology, infer the perfection of the constellation, to which it belongs. And possibly the treading on stars in this superb pantheon, or pre-eminent abode of the Most High, is an allusive document, that he, who would walk among the stars of heaven, must place the felicity of his star in a preparation for death, and the remembrance of his sepulchre.

His majesty's
taste in
architecture,

OTHER pavements had been designed, but, when executed, were found defective, either in the compartments, or as little corresponding with the intention of the fabric, and therefore were successively removed, till his majesty, from his known acquaintance with the beauties of architecture, honored this with his approbation. Let us now proceed to the other parts, which in the disposition, figure, materials, and proportions, absolutely answer to Vitruvius's Eurythimia, and afford a sight equally delightful and instructive.

C H A P.

CHAP. VI.

Construction, Disposition, and Embellishments of the several Parts
of the Pantheon.

OVER the foundation is laid a strong and beautiful pedestal, or Pedestal, or base. base, becoming such a superstructure, and surrounding the whole, varying, according to the contours. The height is two feet: it is also bordered, at the top and bottom, with a marble fascia, half a foot broad, and the intermediate space inlaid with jaspers of the most vivid colors; besides the superb decoration of gilded fillets. On the fascias are carved laurel leaves, indicating either the triumph of death over persons, whose glorious achievements intitled them to the appellation of victors, or that here those heroes lay down their laurel wreaths at the foot of the edifice, as the trophies of their victories, or memorials of their virtues, which equally deserve these emblems of glory.

ON the pedestal of the circumference stand sixteen fluted corinthian Corinthian pilasters. pilasters, fifteen feet and a half high, and a foot and three quarters broad; and being placed two by two, leave room between them for the eight cavities. All these pilasters are of jasper, where the beauty of the colors receives a most glorious lustre from the delicacy of the polish; and in the bases and capitals of gilt bronze, the corinthian order displays all its decorations to the greatest advantage. To me it seems impossible, that the celebrated cariatides, invented by the Greeks at the triumph for the conquest of Caria, and copied by the Romans in their boasted pantheon, should have exceeded these pilasters.

DESCRIPTION OF

pilasters in workmanship, or had a more august and ornamental effect. Every capital is adorned with the leaves of the acanthus; the hint of this ornament, according to Vitruvius, being taken, by Calimachus, from the leaves of that plant encompassing a basket, placed on the grave of a young lady at Corinth. But, if the exquisite delicacy of the execution be admired, let not the propriety of the ornament, a frail fading leaf in such a place, be overlooked.

THE pilasters, behind the former, are entirely of marble, and the intervals, between these pilasters, filled up with marble tablets of beautiful sculpture, and ornamented with mouldings of gilt brass.

Angels of
gilt brass.

IN the middle of these tablets are several angels of the same metal, three feet high, and of a beauty truly celestial. They are in a flying attitude, and the expression so just and spirited, that the mind, wrapt in admiration, cries out, What must those blessed spirits be in themselves, if the bare imperfect representation of them is thus ravishing! All have their arms extended for the benefit of mankind: in one they hold lighted flambeaus, dispersing, as it were, the horrors of death, by shewing mankind, that it is the transition to a better life; with the other they point upward to indicate the beatific end of our pilgrimage, and animate us to persevere in hope till we attain the possession, where we shall be free from changes and vicissitudes: a truth uttered by the voice of an angel in the sepulchre of our great Master, and confirmed by his glorious resurrection, to which he passed through the gates of death, depriving, at the same time, the king of terrors of his sting once so venomous and excruciating. And this being the repository of princes, whose lives were an uniform
imitation

imitation of his unspotted example ; these figures of celestial beings were placed here, not merely as ornaments, but incentives to devout contemplation.

ON the pilasters rests the architrave, which is a superb assemblage of marble and gilt brass. The frieze is entirely of metal, bordered all along with grotesque work, so exquisite in the leaves and every other part, that the brilliancy of the gold seems superfluous. The like may, with equal propriety, be said of the stately corona and cornice, which, with the masterly ionic dentels, and gilded modillions, make a most august appearance.

TWENTY-TWO feet above these members is the dome, or cupola ; but, before we ascend higher, it will be proper to take a survey of what lies below this comprehensive circle ; a thousand resplendent objects inviting the attention.

ON both sides of the pilasters, that is in the intermediate spaces between them, are the ochavos, or eight intervals, which, both with regard to construction and embellishments, are astonishing pieces. One is near the door at the front of the stair-case : the front interval is assigned to the altar, to which belong a costly set of magnificent furniture ; but the decorations, with which it is surmounted, surpass description. In the part of the circle, contained between the door to the altar, are three on each side, the venerable receptacles of the sarcophagi, or coffins, which contain bodies, once the delight and boast of nations. Each of these cavities is eight feet in breadth, and fifteen and a half in height ; but the dimensions of the pilasters, belonging to that which contains the altar, something greater, so that the elevation extends

extends two feet into the cornice. Amidst this equality of dimensions, the dispositions are very different; but, being all splendid, and in a high taste, the variety heightens the grandeur of the spectacle, and at the same time requires a particular description of each.

The door.

THE door, as we have before observed, is of ebony and other curious woods, whose color bears an affinity to death and melancholy ideas; but the jambs and lintel are of marble, with fret work of gilt brass; the width is four feet and a half, and the height nine, having in it two beautiful niches, and a red jasper font for holy water on each. Over the door, between the lintel and the architrave, are placed two urns; the attention of art, to make them proper depositories for royal bodies, shall be particularized in the sequel; at present, I will only say, that the position of these magnificent pieces is elegant beyond description.

Niches in the hollows.

THE three cavities on each side, between the door and the altar, besides being of the same height and breadth, are divided into three partitions, or niches, in a vertical direction, by black Biscay marble, decorated with mouldings of gilt brass; and on the sides, two tablets, or cartouches of the same metal, which, with the glossy black of the marble, form a most beautiful contrast.

Sarcophagi.

THE sarcophagi, those venerable caskets of Spain's richest jewels, are placed in the niches all round the pantheon, and exhibit an awful spectacle. The length of them is seven feet, the height three, and the breadth nearly the same. The marble, of which they are made, is all remarkable for fineness of grain and beauty of color; and the various ornaments indicate the royal persons who lie within them.

Each

Each is supported by four lion's paws of a fine execution, and remarkably strong, denoting, that in them rest the ever invincible lions of Spain, who, after exerting a triumphant fierceness against the enemies of the church, here lie submissive at the feet of the lion of Judah. Very different from the urn of Eudoxia, which, according to Nicephorus, lib. xiii. cap. 36. was seen to move through the violent agitation of her infamous ashes, God permitting this supernatural impulse, as an indication of the troubles, which her persecution had brought upon the church.

ON each of these planes is placed a hollow marble, curiously embellished towards the extremities, and the upper part of a circular form, with a gracefulness difficult to be wrought, even in a substance more soft than marble, and a most beautiful astragal running round the middle; the cover is an oblong square slab, fashioned to the grooves along the edge of the vase, and adorned with twenty-one hinges of gilt bronze; over this is another plain piece of marble, of the size of the coffin within it, and surrounded with embossments.

IN the middle of each is a most beautiful shield of brass, exquisitely gilt, on which is written in black letters, the name of the illustrious person whom it contains. Thus while the exceeding splendor of the urns attracts the eye, the inscriptions affect the mind with a sensible proof of the vanity of human grandeur; for they tell the spectator, that these princes, for whose heroic valor the world was too little, now lie confined within the narrow space of a small coffin.

IN each camera, or cavity, are four sarcophagi, amounting in all to twenty-six, twelve in the three cavities on each side, and two placed

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over

over the door, greatly heighten the dignity of that noble piece of architecture. It must also be further observed, that, in this position of these venerable repositories, a regard has been shewn to lineage and chronology.

Altar.

IN the cavity, fronting the door, is the altar, with its august appurtenances; and here the judicious mind cannot but applaud the harmony and correspondence of the several parts of this incomparable object; for, as the altar is the most sacred, so it is also the most magnificent.

IT is supported by a marble pedestal, four feet broad, and eight in length, with a moulding of gilt brass, standing within the cavity, so as not to interrupt the continuance of the circle. The altar itself is three feet and three quarters in height, and eight in length; the marble is a fine black, with a front of bronze, enamelled with gold, and in the middle of it is a most masterly piece in demi-relievo, representing the burial of our great Master, the King of kings, who submitted himself to the stroke of death for the exaltation of man; the whole frontal is covered with the like edifying works, and all of a beauty and delicacy surpassing the most admired brocades. The table of the altar is bordered with a black marble ledge, about a foot in height, and five and three quarters in length, and executed in the same taste as the frontal.

THE altar-piece begins from the plane of the altar, which serves as its base; and three feet within the cavity are two fluted pillars of green jasper, from the quarries of Genoa, veined with white, placed at the distance of six feet from each other, and of a beauty that does honor

honor to the table on which they rest. The diameter of these columns is above one foot, and their height eleven and a half, including their bases and capitals. The bases are of brass gilt; and the capitals, by a very significant allusion at this table of reconciliation and peace, are embellished with olive-leaves. Behind each of these columns are two concave pilasters, with bronze mouldings, and marquetry work of Tortosa jasper; and on each side, without them, two oblong squares, finished in the same taste as those beautiful pilasters. Above the columns project the architrave, frieze, and cornice, made of the above marble, with modillions, festoons, and other decorations of gilt brass.

THESE extend to the height of thirteen feet, from the plane of the Inscription. altar; and between the cornice, and that which extends its brilliant circle round the whole fabric, is an insulated marble frontispiece, having in the center a shield of gilt brass, with this inscription: RESURRECTIO NOSTRA; the propriety of which is immediately seen by casting the eye downwards to the intercolumniations.

IN the middle of the altar-piece, between the columns, is a niche, Niche of the altar-piece. nearly twelve feet high, and five broad, of a most elegant design, and amazing beauty; but its most important object is the Saviour expiring on the cross, that glorious person to whom the inscription alludes. On the sides are two marble pilasters, each forming a segment of an arch, and in this part, embellished with resplendent bronze work, within a square frame, where porphyry is the least valuable material, is represented the Sun of righteousness.

Crucifix.

THIS crucifix, which is of gilt brass, five feet high, and made at Rome by the pope's statuary, engages the attention of connoisseurs beyond more resplendent objects. The cross is of black Biscay marble, exquisitely polished; the plate, containing the inscription, is of gilt brass, and the words in the same languages as at the real crucifixion of Christ. In short, the whole is so just, spirited, and solemn, that the spectator is absorbed in love, reverence, and resignation.

Cupola.

THESE are the several inestimable pieces with which the contour of the fabric is filled, to the height of twenty-two feet, terminated by the beautiful cornice. Let us now ascend to the key-stone, which closes this cupola, a suitable crown to so elegant an edifice.

THE form and disposition of this august dome is exactly proportional and equal in grandeur to the royal chapel. The height of the whole is sixteen feet; and immediately over the cornice are eight windows in the form of lunettes, or crescents, answering to the eight cameras below. These are each six feet high, and the breadth equal to the space between the pilasters. The arches are of very fine jasper, all of one color, and the inward cornice of Biscay marble, decorated with mouldings of gilt bronze. Every lunette has, above the arches, a marble triangular tablet, covered with grotesque work of gilt bronze, which produces a very pleasing effect.

Two of these lunettes, facing the east, serve for the admission of light; another has a lattice window, through which mass may be heard in the palace, and through a fourth, on the west side, a dim light is conveyed to a vault, in which the remains of other branches
of

of the royal family are deposited. Among the infinite variety of the pieces and decorations in each lunette, the resemblance is preserved in every particular.

IN the spaces, between the pilasters, are sixteen fascias, rising like the pilasters in pairs; the breadth, at the bottom, is one foot and a quarter, but they gradually diminish, till they terminate at the top in a ring of Tortosa jasper, where all their points concenter. These also are of the same curious jasper, and between their reliefs, which are highly finished, run the several partitions, into which the cupola is divided, resembling those of an orange. These are of marble, with grotesque embossments in bronze. They are eight feet broad at the cornice, but, like the fascia, ascend pyramidically, till the point touches the ring round the center, to which they all tend. All judges agree, that the grotesque work in this cupola, besides the beauty of the figures, and lustre of the gilding, is one of the master-pieces of human art.

THE ring, in the middle of which is the key-stone, forms a most splendid fleuron, and is eighteen feet in circumference; it is of brass gilt, the workmanship incomparable, the design noble, and the gilding of such a brilliancy, that, as it is the center where all the divisions terminate, so it also seems the point from whence all the rays of beauty and magnificence derive their astonishing lustre.

Key, or
fleuron.

IN this part, Agrippa's pantheon is said to have had an aperture, and no other in the whole fabric, which diffused light in an equal distribution to all the pagan deities, which were placed round the circumference: and such, indeed, is the present appearance of this elegant

elegant structure, which does no small honor to the artist's genius. A most happy imitation of that aperture here is this fleuron, which, by its effulgency, heightens the grandeur of every other object, and shews this work to have been concluded with the same royal spirit it was begun.

BUT a much more exalted circumstance is, that, directly over this fleuron, stands the altar of the church, and on it that celestial fountain of pyramidical light, which from on high irradiates, with the light of hope, the monarchs here deposited, and, in recompence for their reverence of the beams of his ineffable majesty, when hidden in the debasing form of corporeal man, crowns them with the like glories. In allusion to this, the Austrian eagles are here gathered about the sacramental body of the true light, the fixed object of their faith, the pole-star that directed all their actions, which shed its benign influences on their distinguished reigns, gave wisdom to their councils, and success to their enterprizes. How greatly then does this invention transcend that of the Roman pantheon! The light, admitted through the aperture in its dome, was only the light of the sun, which is periodical, and will be extinguished; but the light, emaning from the altar, is permanent and eternal.

IN fine, the disposition of all the several parts of the cupola is so judicious, that they entirely correspond with those of the body; the fascias with the pilasters, the lunettes with the ochavos, or cavities, and these with the compartments of the pavement, that all the lines, issuing from the central fleuron below, are conducted with the most accurate regularity, till they unite in their magnificent center, the key-stone above described.

FROM

FROM the fleuron in the roof depends a large iron rod, or bar, ^{Branch, or lustre.} plated over with brass gilt, and to which is fastened a bronze gilt branch, or lustre, of unparalleled workmanship, seven feet and a half high, and above three and a half in diameter; its figure is octangular, like that of the outside of the pantheon, and answers to the eight cameras. At the lower end are the four evangelists in demi-relievo, as the first luminaries, whence we receive that light without which we walk in darkness. Over these are twenty-four cornucopias, along the edges of which are beautiful representations of cherubims: and above these, eight angels holding cornucopias in their hands, and the other eight are fixed to the heads of as many seraphs.

It is every where embellished with festoons, brutesco work, and trophies; to extol the workmanship, would be superfluous, being an ornament of the pantheon. It is surmounted with a splendid crown; and the part, by which it hangs, is curiously formed by the bodies and wings of two imaginary figures.

Its lower part is composed of two serpents interlaced, according ^{Serpents.} to the custom of the antient Thebeans, who buried them thus in the temple of the supreme Jupiter; and according to Herodotus, the Phœnicians supposed them to be of a divine nature: but, without having recourse to such errors as disgrace human nature, they may be considered as emblems of christian wisdom, which every catholic should endeavour to procure, in order to obtain happiness after death.

WHEN the tapers in these twenty-four cornucopias are lighted, as ^{Glorious spectacle in the pantheon.} they emit their rays equally through the whole fabric, it will naturally
be

be imagined, that the spectacle must be very glorious: but when, together with those, the flambeaus held by the angels between the pilasters, and the candles on the altar also blaze, no words can express its grandeur; the jaspers of the pilasters, the arms in the ochavos, or cameras, the bronze and marble of the cornice, the gems of the cupola, and the gold in all parts, shine with a resplendency, as if formed of the very substance of light: then also the masterly disposition, the proportion of the parts, and the harmonious distribution of the several pieces, appear to the greatest advantage; the most minute, by this effulgence, lying open to inspection; and all judges of architecture agree in declaring this fabric to be the most elegant part of the Escorial, the finest gem in the catholic crown, the chief glory of Spain, and the wonder of all nations.

THIS chandelier was made at Genoa, by one of the most able artists in that splendid city, and who coming over into Spain to put the several parts together, and direct the hanging of it in the pantheon, was commissioned to make the throne of the miraculous image of our Lady del Sagrario. The drawing of the lustre was made by order of Philip IV. and sent to the marquis Juan Baptista Serra, a Genoese nobleman, strongly attached to Spain, and consummately versed in all the fine arts, with a desire, that he would superintend the execution of it. Accordingly it was finished with a beauty and perfection, that renders it one of the most grand objects in the pantheon, and the king expressed his entire satisfaction in a royal manner, giving the artist his price, besides a liberal present to the marquis.

BUT,

BUT, however costly and splendid the above embellishments may be, our admiration is not to rest here; this royal chapel containing treasures, which give it a much superior lustre and dignity. The reader readily conceives, I mean the royal corpses deposited here, and which admit of no comparison. At present they are eight in number, and the sarcophagi, in which they lie, are those nearest the altar; and, notwithstanding all the brilliant objects that surround them, fill the mind with a reverential melancholy.

Corpses in
the pantheon.

THE first is that ever invincible emperor Charles V. son of Philip I. and the princess Joanna, daughter of that illustrious pair, Ferdinand the catholic, and his heroic consort Isabella. He was born at Ghent in Flanders, on St. Matthias's day, being the twenty-fourth of February, 1500; and after a reign of forty-one years, left an earthly for a heavenly crown, on the twenty-first of September, 1558. His body was deposited in the monastery of St. Jerom de Juste, where he breathed his last, as a simple brother of that fraternity; and fifteen years and a half afterwards, on the fourth of February, 1574, was, by order of his worthy son, the heir of his eminent qualities, Philip II. translated to this royal monastery of St. Laurence.

Charles V.

THE second is that of the most wise monarch Philip II. the devout and munificent founder of this structure, eldest son to the emperor Charles V. and his empress Isabella; born at Valladolid, on the twenty-first of May, 1527, and died in this royal monastery, on the thirteenth of September, 1598, having reigned forty years. His corpse was deposited in the place, which, at that time, had been provided for their reception.

Philip II.

Philip III.

THE corpse of the most religious king Philip III. the patron of this royal house, and fifth son of Philip II. and queen Anne, his fourth wife, is placed in the fourth sarcophagus. This excellent prince was born at Madrid, on the fourteenth of April, 1588, and left this transitory life the thirty-first of March, 1621. On the third of April, of the same year, his corpse was brought from that city to this royal monastery.

Philip IV.

THE fifth sarcophagus contains the body of his catholic majesty Philip IV. great in resolution, clemency, and sanctity, by whose magnanimity this stupendous structure was considerably enlarged and beautified. He was the eldest son of Philip III. and her most serene majesty Margaret of Austria; born at Valladolid, the eighth of April, 1605, and died at Madrid, on the seventeenth of September, 1665, after a reign of forty-four years, five months, and seventeen days. His body was brought to this royal monastery on the twentieth of September, in the same year, and deposited in the sarcophagus which he had chosen for himself.

THESE all lie in the ochavo joining to the altar, on the gospel side, as having been its most potent and strenuous defenders. On the other side, which is that of the epistle, rests the mortal part of their gracious comforts.

Empress
Isabella.

FACING the emperor Charles V. lies the empress Isabella, his only spouse, and daughter of Emanuel, king of Portugal, and his queen, Mary, daughter of Ferdinand the catholic and Isabella, a pair whose memory will ever flourish in the grateful remembrance of all

true

true catholics. She was born at Lisbon, the twenty-fifth of October, 1503, and died at Toledo, on the first of May, 1539. Her corpse was brought from the city of Granada to this royal monastery on the fourth of February, 1574.

FACING Philip II. lies his fourth wife Anne, daughter of the ^{Queen Anne.} emperor Maximilian II. and the empress Mary, sister to his said catholic majesty. She was born at Cigales, near Valladolid, on the second of November, 1549, and died at Badajox, on the twenty-sixth of October, 1580; and on the eleventh of November, in the said year, her body was brought to this monastery.

FACING his majesty Philip III. lies Margaret, his only wife, the ^{Queen Margaret.} daughter of Charles, archduke of Austria, and Mary, daughter of the duke of Bavaria, and niece to the emperor Ferdinand, brother to the emperor Charles V. She was born at Gratz in Stiria, on the twenty-fifth of December, 1584, and died in this royal monastery, on the third of October, 1611. Her body was buried the very next day.

FACING Philip IV. lies her most serene majesty Elizabeth of ^{Queen Elizabeth of Bourbon.} Bourbon, his first wife, daughter of Henry de Bourbon, king of France, and his queen, Mary de Medicis. She was born at Fontainebleau, a hunting-seat belonging to the kings of France, on the twenty-second of November, 1603, and died in the royal palace at Madrid, on the sixth of October, 1644. On the eighth of the same month her body was brought to this monastery, and deposited in the royal vault.

THESE persons are all that have hitherto been deposited in the pantheon, and their names are inscribed on the shields, with which their sarcophagi are embellished. A separate dormitory being built for the other branches of the illustrious Austrian line; as his majesty, the more punctually to conform to his father's injunction, appointed, that this chief cemetery should be reserved only for crowned heads, and those queens, who had left issue; and that the princes and infantas should be buried in a vault built for that purpose, contiguous to the pantheon, and disposed and embellished in a manner becoming the exalted state of illustrious personages, whom it was to receive; and which, with the sacristy, shall be the subject of the following chapter.

CHAP. VII.

Description of the Secondary Royal Vault, and the Pantheon
Sacrifty.

IT has already been observed, that on the second landing place of the great stairs, are two doors, one opening into the sacristy, and the other leading to a vault, where many royal corpses, once the delight of nations, and the glory of the house of Austria, now repose.

ON the right hand, in going out of the pantheon, is the door of the vault, which opens into a chamber, thirty-six feet in length, sixteen broad, as many in height, and well lighted; but rather neat, than ornamented. At the end of it is a winding marble stair-case of twenty-four steps, leading up to a vault of the same dimensions as the chamber: and this is what may be called the secondary pantheon, where those of the royal family, who are not intitled to a place in the principal structure, are interred.

ON every side are three rows of niches for the coffins; and along the floor, joining to them, all round the vault, is a pedestal of fictitious marble and jasper, but admirably imitated. Over it are consoles with gilt bases and capitals, distinguishing the niches; and above these another row, serving as imposts for a third range of niches, and terminated in gilt globes. The pedestal is two feet high, and each of the niches two and a half, to a breadth of eight.

THE

Number of
niches.

THE number of niches is fifty-one, each having a shield, or plate of gilt brass, bearing the names of the persons who are deposited in them; and the variety of colors in the marbles and jaspers, together with the lustre of the gilding, have a very agreeable effect.

ON a part of the wall, next to the door, is an altar-piece, composed of two pilasters, with a cornice and frontispiece, which take up the whole height and breadth of the pane; and in the middle a good copy of Christ on the cross, taken from the other of Titian. In the pane, facing it, are two angels, whose countenances strike the beholder with awe and admiration, supporting a tabernacle. Every part, indeed, is of a proper beauty and magnificence; and if the ceiling be plain, it may truly be said, that its perfect whiteness could not be superseded by any ornament more in character.

Coffins, and
keys of them.

As these bodies, whilst living, dwelt in magnificent palaces, they may be said, even in death, not to be fallen from their splendor, the coffins, which now contain them, being embellished with a variety of costly ornaments, and the keys of them kept in the palace wardrobe, properly numbered and marked. And perhaps the world never beheld a spectacle more august and solemn than the ceremony of the removal of the corpses from the former vault to this pantheon. The funeral oration was pronounced by father Avellanada, from these words of Ezekiel: "And the Lord said unto me: Son of man, "prophecy upon these bones, and say unto them: O ye dry bones, "I will open your tombs, and cause ye to come out of your graves, "and bring you into the land of Israel." The discourse was so acceptable

acceptable to his majesty, that he rewarded the orator with a pension of a thousand ducats per annum.

LET us now enter the door on the landing place of the stairs, facing that of the royal vault, that no part of the pantheon may be omitted in our survey; for every part affords matter of instruction and admiration.

THE great distance of the church-sacristy from the pantheon ^{Sacristy.} induced his majesty to order a structure of a proper capacity to be built contiguous to it, with decorations becoming an appurtenance of the pantheon, and a part of the Escorial. The entrance to it is by a passage, eighteen feet long; the sacristy itself is thirty feet square, paved with Spanish marble; the walls and roof are of a most beautiful glossy white; and it receives sufficient light through a window facing the south.

ON one side is a kind of large alcove, with four buffets, the wood and workmanship of which are equally curious, besides the gilt bronze embellishments; and at the sides two closets, not inferior to the buffets. Here are kept the utensils, ornaments, and chalices for the altar, with assortments of them for every festival in the year, and the proper differences of colors.

OVER the buffets is an ebony niche, and in it Christ on the cross, ^{Ornaments.} all of ivory, and reckoned a master-piece of sculpture. On the sides are two pier-glasses for the use of the priests, that their outward appearance may not offend against that cleanliness and decency, which their sacred office requires.

ABOVE

Pictures.

ABOVE these are three pictures of the blessed virgin. One is a copy, by Parmesano, of that celebrated piece, called the Egyptian, from the drapery and design, representing the flight into Egypt. The virgin is sitting in a beautiful country, attended by angels; her face touches that of the divine infant, who is sleeping in her arms. Another is only a portrait, but by Guido, which gives a sufficient idea of its excellence. The third came from the celebrated pencil of Andrea del Sarto. Besides these, the alcove is hung with many other pictures, all very elegant. Among them is the journey to Emmaus, a copy from Rubens; three adorations of the eastern magi, with a nativity, and annunciation, by a Flemish hand; likewise a very good piece, in which David is painted as a youth of a very mild aspect; the crowning of our Saviour with thorns, and a burial of Christ, both by Bafano.

Other pictures.

IN the other part of the sacristy is a picture of our Lady, with the divine infant in her arms, and St. John standing by her; the coloring is fine, and the design extremely natural. A St. Jerom and St. John the baptist, both originals by Esposito. A capital piece by Dominico Greco, being one of his best performances, and known by the name of Greco's gloria, from a glimpse of the saints in glory in the upper part; while one part of the lower exhibits purgatory and hell, and the other the church militant, and the faithful praying with hands lifted up towards heaven, among whom is distinguished Philip II. In the center of this piece is the name of JESUS, with angels worshipping it, the members of the church militant follow their example, and even those wretched crowds, who people purgatory and hell, are in the same reverential posture, agreeably to the truth expressed by St. Paul: "That, at the name of JESUS, every knee
" should

“ should bow, of things in heaven, and things in earth, and things under the earth.” The piece is, in all respects, worthy of the artist, but to equal the subject is beyond human skill, or earthly colors.

HERE are likewise four most charming flower-pieces, by the incomparable Mario; also two pictures, one of the blessed virgin with the divine infant, and another of the adoration of the magi; lastly, a descent from the cross, being a copy by Daniel; a crucifixion, an original by Alvertos, and between them, a creation of the world, by Bruges. I must not omit a remarkable particular of that piece, representing the blessed virgin with the infant a-sleep in her arms, namely, transparent curtains before them; the imitation of these curtains is so natural, that many, not aware of the admirable deception, have attempted to draw them aside. This, with the former, make the number of pictures, in the small sacristy, twenty-five; all masterly performances of famous artists.

THE room is surrounded with fine woods, and most exquisite Seats. workmanship. In fine, every part, every appurtenance to this incomparable structure, shews the magnificence and devotion of those glorious princes, Philip II. Philip III. and Philip IV.

THE figures, on the plate annexed, were erected at the translation of the bodies of the kings of Spain, from the place where they had been buried, into this royal depository. Both the figures, together with their supporters, were wholly of bronze. The angel was placed on a globe, supported by a square pedestal, holding on his breast a small desk, on which the books were laid,

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of

when the sacred offices were performed at this august ceremony. The other figure represents the imperial eagle of Austria: the kings of Spain, interred in this structure, being descended from the emperor Charles V. The gridiron, which he holds in his bill, and that placed on his back, allude to the martyrdom of St. Laurence.

F I N I S.



A CATALOGUE

A

CATALOGUE

OF ALL THE
STATUES and PAINTINGS, &c.

Of which a Description is given in the foregoing Work ;

With an Account of the Famous MASTERS by whom they
were executed, in alphabetical Order.

ACOREZO, ANTONIO: The flight into Egypt, p.

ALVERTOS: A crucifixion, b. ii. p. 49.

ANGELO, MICHAEL: St. Margaret restoring life to a boy,
p. 128.

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Peter, p. 58. The annunciation, p. 186.

DE BARROSO, MICHAEL: The ascension; the descent of the
Holy Ghost; two appearances of Christ to his disciples; the descent
of the Holy Ghost; and the imposition of hands on the believers,
p. 176.

BASSANO: Several original pictures, p. 58, 247. The deluge,
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b. ii. p. 48.

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figures on the ceilings, p. 216.

BOSCO, GIERONIMO: St. Anthony and the devil, p. 145. A waggon loaded with grafs, representing the sensual pleasures, p. 240. The adoration of the magi, p. 241. Christ dragging his cross, p. 242. A capital fancy-piece, p. 247.

BORDON, PARIS: Mary with the child, St. Anthony and St. Roche, p. 141.

BRUGES: A creation of the world, b. ii. p. 49.

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CANGIASO. Vide **LUQUETO**.

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* This excellent and fine piece was sold at the sale of the pictures of king Charles I. by order of the council of state, for 2000 l. Vid. the Catalogue of the collection of the pictures of that prince, in 4°. published by Bathoe.

† This picture was sold at the same sale for 250 l. with many others, here purchased for the king of Spain, by means of don Lewis Mendez de Haro, count-duke of San Lucar, ambassador at London, as our author affirms : but lord Clarendon asserts, that they were bought by don Alonzo de Cardinas, who had been his ambassador at London, and still resided there, and always had a great malignity to the king ; the same noble historian adds, that he purchased as many pictures and other precious goods, appertaining to the crown, as, being sent in ships to the Corunna in Spain, were carried from thence to Madrid, upon eighteen mules ; but neither the

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